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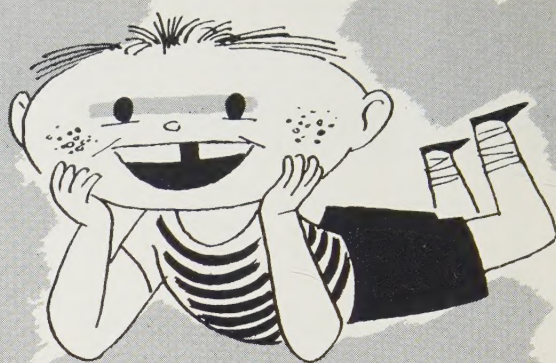
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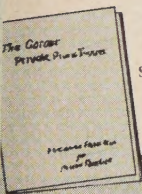
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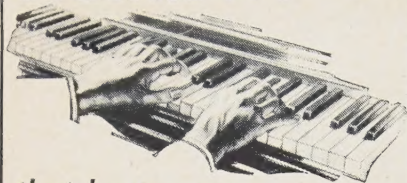
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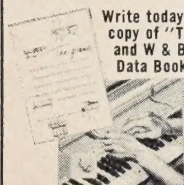
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ETUDE

THE MUSIC MAGAZINE

January 1950

Vol. 75 No. 1

Founded 1883 by
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Musical Oddities

By NICOLAS SLONIMSKY

LESCHETIZKY liked to tell this story: A society woman in Vienna asked him to give an audition to her adolescent daughter. The girl played very badly and showed no feeling for music. "Why don't you teach her singing?" suggested Leschetizky. "She has little chance to make progress as a pianist." Several years elapsed, and Leschetizky forgot the episode. Then one day a young woman, accompanied by her mother, came to see him and begged him to let the daughter sing for him. "But I am not a singing teacher!" protested Leschetizky, but was finally prevailed upon to hear a few songs. Her singing was atrocious. "Young lady," said Leschetizky, "you sing off pitch all the time! Better take piano lessons. At least, when you strike a key, it gives a recognizable note." At this point, the mother intervened indignantly. "So this is the kind of advice you give my daughter!" she cried. "First you tell her to study singing, and after five years of expensive instruction, you tell her to go back to the piano!" It was only then that Leschetizky recognized the mother and daughter and recalled his unfortunate advice.

When Conried took over the management of the Metropolitan Opera House in 1903, his main concern was to engage a tenor of the first magnitude. Of course, it was to be an Italian tenor—all tenors were Italians at that time. Deep in his thoughts, he stepped out of the house. A swarthy Italian boy carrying a shoeshine stand approached him: "Shoe shine?" he inquired. Conried stopped at a corner; the boy set up his shoeshine stand and got to work on Conried's shoes. "Who is the greatest tenor in the world? Who?" Conried kept say-

ing aloud. "Enrico Caruso!" exclaimed the boy. "Caruso? Yes of course." His next stop was at an Italian savings bank in the Bowery. The president, Francolini, greeted him. "Who is the greatest tenor in the world?" asked Conried. "Enrico Caruso, of course!" replied Francolini. The secretary of the Bank, Simonelli, passed by, and Conried repeated his question. "Mister Conried," exclaimed Simonelli reproachfully, "do you have to ask such a question? You surely know that there is only one great tenor in the world—Enrico Caruso!" "That is all that I wanted to know," said Conried. "Would you mind translating a cable into Italian for me?" "I will be delighted to do so," replied Simonelli. The cable addressed to Enrico Caruso in Naples contained a generous offer from the Metropolitan Opera House. Caruso accepted. This was the beginning of his American triumphs.

Verdi expressed a desire to hear a rehearsal of the festive symphony which Leoncavallo wrote for the opening of the Milan Exposition in the 1890's. When the rumor spread that the grand old man of Italian music might appear in person, Leoncavallo asked the director of the hall to prepare a special chair for Verdi in the front row. But Verdi entered inconspicuously as the lights were dimmed and stood behind a pillar in the back of the hall. When a friend anxiously inquired if Verdi was tired, Verdi replied: "Please do not arrange a premature burial for me. When I die I will not stand up any longer." After the end of the rehearsal, Verdi walked up the aisle. The orchestra remained in an attitude of awed attention. "Which one is Leoncavallo?" asked

Verdi. "The one with the light overcoat, talking to the director," replied a musician. "Very well, very well," said Verdi. He walked past Leoncavallo and looked through him without saying a word.

The rarest book on music ever printed is "Parthenia In-Violata" by Robert Hole, published in 1614. It contains twenty duets for the virgin with the bass viol. The title is a pun; it does not mean "Parthenia Inviolata," but "Parthenia in Viol Score." Its claim to absolute bibliographic uniqueness is justified beyond challenge by the fact that only one copy is known to exist; it is preserved in the New York Public Library.

There seems to be very little in common between Rossini and Russian folk music; yet Rossini made use of a Russian song *Ach na shtozh bi ogorod gorodit* ("Why should we fence a vegetable patch") as the theme for the rousing finale of "The Barber of Seville." He had heard this song at a Russian concert in Rome at the time he was writing his celebrated opera. He also composed a cantata, *Aurora* as an offering to the widow of the Russian general Kutusov, Napoleon's conqueror. In this cantata, Rossini used the same Russian song as in "The Barber of Seville," and set it in the same key of G major.

THE END

ETUDE, the music magazine

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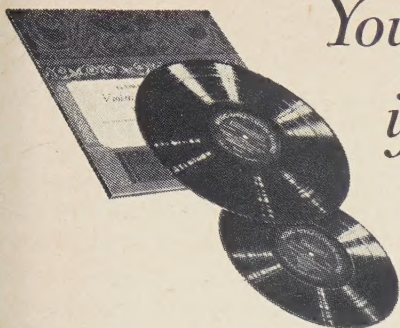
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The Hartt College of Music in Hartford, Connecticut, sponsored in November the ninth annual presentation of the Institute of Contemporary American Music. Dr. Isadore Freed, head of

the composition and theory department of the college, was chairman of the event. Among the composers whose works were performed were Gordon Binkerd, Robert Delaney, Grant Fletcher,

er, Anthony Donato, Karel Jirak, L. Sowerby and Alexander Tcherepnin.

Roy Underwood, head of the music department at Michigan State University, was elected president of the National Association for Music Therapy at the annual meeting of the Association held last October in Topeka, Kansas. Prof. Underwood was one of the founders of the Music Therapy Association.

Walter Giesecking, internationally known German concert pianist, died in London following an emergency operation, on October 26, at the age of 61. His last appearance in America was last March when he made a tour of two weeks. Herr Giesecking had been injured in a bus crash in December 1955 near Stuttgart, Germany, in which his wife lost her life. He was considered one of the foremost pianists of his time and was known especially for his interpretation of Debussy and other French impressionistic composers.

Leonard Bernstein has been appointed to share conducting responsibilities of the New York Philharmonic Symphony Orchestra with Dimitri Mitropoulos for the season 1957-1958. The two will be principal conductors with a number of others to serve as guest conductors. Bernstein has frequently appeared in the past as guest conductor of the Philharmonic-Symphony.

Carl Anton Wirth's Idlewood Concerto for Saxophone and Orchestra was given its world premiere last October when it was the feature of the opening program of the Chattanooga Symphony Orchestra conducted by Julius Heggi. Sigurd Rascher, noted saxophone virtuoso, was the soloist.

Msr. Lorenzo Perosi, composer of religious music and one of the most revered and popular figures at the Vatican, died in Vatican City, on October 12, at the age of 83. He was the composer of eleven major oratorios, more than thirty masses, and more than 200 psalms, hymns and other sacred works. In 1902 he was appointed by Pope Leo XIII as lifetime director of the Sistine Choir and Vatican music service.

The "Toccata Giocosa" by Gardn Read, professor of orchestration and composition at Boston University's College of Music, was performed on October 25 and 26 by the New York Philharmonic-Symphony Orchestra, conducted by Dimitri Mitropoulos. The "Toccata Giocosa" was commissioned by the Louisville (Ky.) Symphony in 1953.

John Hand, operatic and concert tenor and founder-conductor of the New York Light Opera Guild, died suddenly

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Ridgewood, New Jersey, on October 1, at the age of 70. He maintained studios in New York City and at Ridgewood. He was active in the concert and opera field.

A Gûarnerius violin that belonged to the late Samuel Grimson has been presented to the Juilliard School of Music to be added to its instrument collection. It will be used on special occasions by faculty members and perhaps by students.

N. Lindsay Norden, composer, arranger, choral director, died near Philadelphia on November 3, following a sudden illness at Rodeph Shalom Congregation in Philadelphia, where he had been organist and choirmaster for 14 years. He was formerly conductor of the Reading (Pa.) Choral Society, the Rahms Chorus of Philadelphia, and the Germantown Symphony Orchestra.

The Vienna Philharmonic Orchestra played the opening concert of its United States tour early in November to an enthusiastic audience in Washington, D.C. The orchestra was conducted by André Cluytens, who is sharing podium duties on the tour with Carl Schuricht.

Jacob Weinberg, composer, pianist, teacher, died in New York City on November 2, at the age of 77. He was internationally known for his Jewish religious works. He also was the composer of many songs and several oratorios. An opera, "Hechalutz" ("The Pioneers"), won the \$1,000 first prize of the International Music Contest at the Philadelphia Sesquicentennial Exposition in 1926.

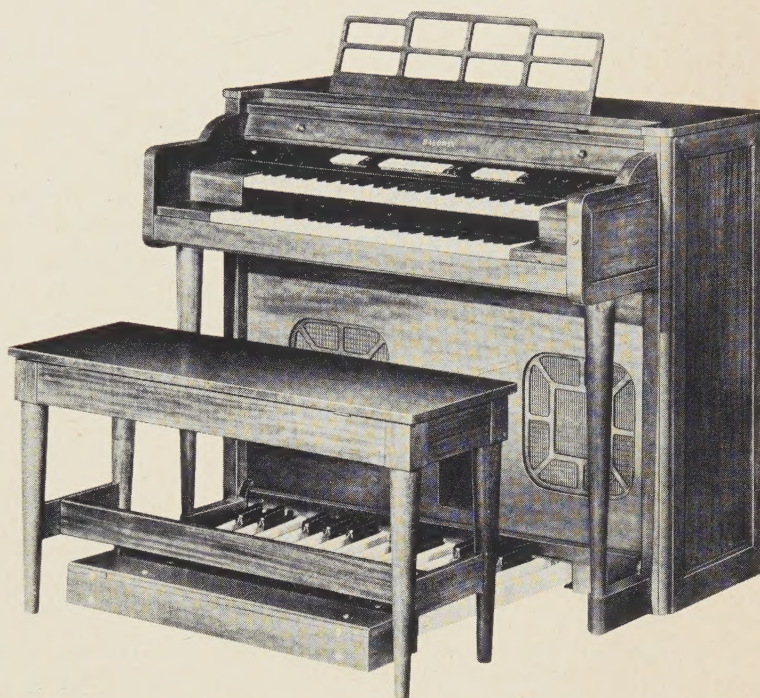
Gerhard J. Wuensch, a faculty member of Jordan College of Music, Butler University, Indianapolis, Indiana, is the winner of the \$1,000 Benjamin Award of 1956. The award is given annually through the Symphony Society of the North Carolina Symphony Orchestra for the best composition of restful nature. Dr. Wuensch, a native of Vienna, Austria, came to the United States on a Fulbright Award to teach at the University of Texas. His winning composition is Nocturne for Orchestra in F minor.

Rae Robertson, internationally known concert pianist and member of the two piano team of Bartlett and Robertson, died in Los Angeles on November 4, at the age of 63. Mr. Robertson, a native of Scotland, and his wife Ethel Bartlett, had toured widely both in America and abroad for the past twenty years. He and his wife were both students of Tobias Matthay in London.

Florence Berggren, Philadelphia voice teacher, has been appointed to the
(Continued on Page 10)

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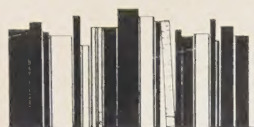
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THE BOOKSHELF

At The Ballet

by Irving Deakin

Reviewed by Bernard Rogers

The tale of Ballet in America recalls one of its favorite plots: the wanderer richly transformed at the touch of fortune's staff. Not that the dance is secure and safe from want; no art-form is that. But a few decades have seen it move (in this country) from the narrow ring of elite sophistication to a healthier span of popular approval. As the present book, which deals with the art as a universal form, makes clear, such a complex and costly mechanism can never pay its way except at the cost of fatal compromise. From this impasse there seems only one escape—subsidy: city, state or Federal. The author holds that view, and we agree.

Mr. Deakin, who was born in England, studied at the Royal College of music under such masters as Sir Henry Wood and Vaughan Williams. The larger portion of his career has been spent in the sphere of ballet, both abroad and in this country, of which he is now a citizen.

Mr. Deakin's book is addressed to the potential ballet-goer; in lesser part it is designed to inform the would-be dancer. His sketch is lightly brushed, but its span is wide and its tone is not superficial. His palette includes some sombre colors (along with a few in brighter key), particularly as it deals with the savage sacrifices imposed upon the student of ballet. The rewards are thin for all but a handful of the gifted and fortunate. According to his figures, at least eighty per cent of the corps de ballet—members of the American Guild of Musical Artists—receive less than \$2,000 a year. And this after many years of relentless training, for labors performed, under the harsh conditions of almost constant touring. Further, the dancer must, as this author puts it "expect to retire . . . at an age when workers in other professional fields can scarcely be said to be more than well launched."

As a trained musician the author places marked emphasis on music's rôle in the ballet scheme, and discusses with relish the part played by the conductor. Speaking of Sir Thomas Beecham (plainly his favorite) he composes a pretty rhapsody complete with bright percussion.

The chapter headings give a view of

the book's scope; here are some: A Brief History of Ballet. The Training of the Dancer. The Technique of the Dancer. Choreography and Choreographers. Décor. Must Ballet Tell a Story? Subsidy Must Come! Ballet in America.

For some reason the author chooses to cry down opera in order to elevate his favorite art. But it is time to retire the fussy notion of lumbering Venuses and robust Mimis.

A group of illustrations portrays celebrities of the dance and settings of a number of recent productions. Especially useful are the Glossary of Ballet Terms and the Discography of Ballet Music, although nothing dates more quickly than the latter. Mr. Deakin's writing is level, earnest and—often—sedative. The small type in which the text is set does not help the cause.

Thomas Nelson

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Record Ratings, The Music Library Association's Index of Record Reviews

Compiled by Kurtz Myers

Edited by Richard S. Hill

Reviewed by Alexander L. Ringer

Suppose a conscientious person desires to make somebody, possibly himself, a present of a good recording of Tchaikovsky's "Pathétique." An easy task? Try it once, if you never have, and you will find yourself helplessly confused by no less than twenty-one listings in the current Schwann LP catalogue, each and every one "the last word in HI-FI" and a "superb performance" according to its proud manufacturer. Yet, music librarians make a scant living facing such dilemmas daily. This is why for the past eight years the Music Library Association has devoted a major part of its quarterly publication, *Notes*, to an index of current record reviews. To make this invaluable material more easily and generally accessible, its compiler, Mr. Kurtz Myers, chief of the music and drama dept. of the Detroit Public Library, and the editor of *Notes*, Mr. Richard S. Hill, head of the reference section of the music division in the Library of Congress, have produced this handy and—considering its size and quality—incredibly cheap volume.

Before buying his Tchaikovsky record our imaginary customer may now turn to the appropriate page in the alphabetical list of composers, where he will find fourteen listings of the composition, performed by as many different ensembles and conductors. With each entry go a few simple symbols to indicate whether the competent reviewer such and such periodical thought the performance excellent, adequate, inadequate. Depending on the amount of attention the recording originally received, up to ten or more opinions selected from twenty-eight American and foreign publications may appear. popular instances like the Tchaikovsky symphony two or three performances usually obtained uniformly favorable comments. Taking his cues from them the prospective purchaser can then listen to these few issues and let his personal tastes determine the final choice.

The alphabetical listing of composers and their works is followed by a section that covers composite releases according to manufacturer's names and numbers. Where appropriate, the preceding alphabetical part refers to the composite release in question. The appended index of performers provides an additional reference tool. Finally, since *Notes* continues to feature the quarterly installments, a permanent supplement is actually available on a "pay as you go" basis, which will undoubtedly induce many a record collector to join the growing number of subscribers to this fine periodical. In its present form *Record Ratings* is essentially complete through the beginning of 1955. Prices of recordings given are those listed by manufacturers just before the "break" in the market at that time.

All this and much more pertinent information appears in the concise and occasionally witty preface which carries the unmistakable imprints of Mr. Hill's characteristic pen. In the editor's words "absolute consistency can be very expensive to achieve." Indeed, grateful as we are for this remarkable achievement in accuracy and economy, we readily swallow a novel listing like *Indy, Vincent D'*, although the composer is generally known as *D'Indy, Vincent*, and we merely note regretfully the occasional absence of a worthwhile recording, for example the fine performance of Palestrina's *Missa Papae Marcelli* on *Epic*. The Music Library Association and its two hard working members, Messrs. Myers and Hill, as well as Crown Publishers, are to be congratulated with a job well done, and you, Mr. Musical Public, with this unparalleled opportunity to save yourself much trouble and money at what amounts to little more than nominal cost.

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WORLD OF MUSIC

(Continued from Page 7)

faculty of the Juilliard School of Music, New York City. She will continue to teach in Philadelphia with one or two days each week devoted to her work at the Juilliard School.

COMPETITIONS

(For details, write to sponsors listed)

The Church of the Ascension annual anthem competition. Award of \$100 with publication and first performance at a Ascension Festival Service May 27, 1957. Deadline March 1, 1957. Details from Secretary, Anthem Contest, 11 West 11th Street, New York 11, N. Y.

Mu Sigma, honorary music society of Washington Square College and Graduate School of Arts and Sciences of New York University — second annual composition contest. Winning work will be played in May 1957 at the Mario Bauer Concert. Deadline: December 1, 1956. Details from Mu Sigma, Room 318 Main Building, New York University, New York 3, N. Y.

Queen Elizabeth of Belgium International Competition for composers. Two categories: (A) Symphonic works and (B) chamber works. Awards Class A, \$3,000; \$1,500 and \$1,000; Class B \$2,000; \$1,200; and \$800. Deadline: March 1, 1957. Details from M. Marcel Cuvelier, Directeur General du Concours musical international Reine Elizabeth de Belgique, Palais de Beaux Arts, 11 Rue Baron Horta, Brussels, Belgium.

The American Bandmasters Association, co-operating with "Uniforms by Ostwald," offers a prize of \$500 for a band composition. Deadline for entries February 1, 1957. Details from Lt. Col. William F. Santlemann, 2907 North Edison Street, Arlington 7, Virginia.

Fifth Annual Student Composers Radio Awards sponsored by Broadcast Music, Inc., and BMI Canada Limited. Awards totalling \$14,000. Deadline February 15, 1957. Details from Russell Sanjek, Director of SCRA Project Broadcast Music, Inc., 589 Fifth Avenue New York 17, N. Y.

Pennsylvania Federation of Music Clubs nineteenth composition contest 1956-1957. Awards of \$50.00 in each of three classes: 1. A Song for Wedding; 2. Two Strings and Piano; 3. Piano Suite (3 numbers). For native or resident Pennsylvanians only. Closing date January 15, 1957. Details from Mrs. M. Jack London, 5627 Callowhill Street Pittsburgh 6, Pennsylvania.

Philadelphia's ACADEMY OF MUSIC ... One Hundredth Anniversary

by Gordon McCombs

ON JANUARY 26 there will take place in Philadelphia an event unique in the musical life of that historic city—a concert celebrating the one hundredth birthday of the famed Academy of Music—home of the world renowned Philadelphia Orchestra. How best to commemorate such an event? None else than a gala concert by the Philadelphia Orchestra with Arturo Rubinstein, Marian Anderson, Isaac Stern and Hilde Gueden joining Maestro Eugene Ormandy and his distinguished group. This date is exactly one hundred years from the day the Academy first opened its doors with a ball and musical promenade attended by leading citizens and music lovers of pre-Civil-War Philadelphia.

The "Academy" was designed originally as an opera house; in fact, when completed in 1856 the Academy was the first large music hall in America designed primarily as a home of opera. It was built at a cost of \$240,000.

On the evening of January 26, 1857, the Academy welcomed Philadelphians to its first function, a "grand ball and promenade concert," thronged by the city's leading citizens and music lovers. It was planned to open the Academy on January 17, but a terrific snowstorm which held the city in its grip caused postponement of the ball until the 26th.

The history of the Academy is marked by a long series of "firsts." It is interesting to recount some of the most important. The first performance in America of Verdi's opera, "Il Trovatore," was given in the Academy on February 25, 1857, with the famous Mme. Marietta Gazzaniga as prima donna. (A bust of this pioneer of Academy prima donnas occupies a niche in the wall of the stairway to the balcony.) Appearing with Gazzaniga were the popular tenor, Pasquale Brignoli; the baritone,

Alessandro Amodio and the contralto, Zoe Aldini.

Other famous operas, besides "Il Trovatore," that had their first United States performances in the Academy were "Hamlet" in 1872, "Aida" in 1873, "Lohengrin" in 1874, and "Flying Dutchman" in 1876.

Verdi's "La Traviata," with Mme. Gazzaniga interpreting the rôle of *Violetta*, was presented in the Academy on March 13, 1857, marking the first complete performance of this opera before a Philadelphia audience.

Fifty-five performances of opera were given during the Academy's first season. Philadelphians heard "La Traviata" nine times, "Linda di Chamouni" six times, and "Il Trovatore" and "Lucrezia Borgia" each five times.

The first long-distance transmission of music by electricity was achieved on April 13, 1877, when an audience in the Academy listened, through amplifiers, to a concert sent from New York by telephone.

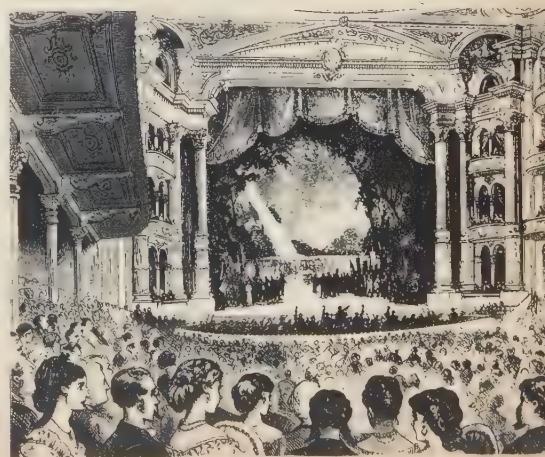
The first Philadelphia Charity Ball was held in the Academy on February 1, 1881.

The first auditorium in Philadelphia to use electricity was the Academy of Music. This was in 1885.

Caruso (Continued on Page 40)



Intermission time at a recent opera performance in the Academy of Music.



Audience as shown in old engraving from "History of Philadelphia" by Scharf & Westcott

(The courteous co-operation of Al Paul Lefton Co., Inc., in supplying material for this article is greatly appreciated. —Ed. note)

The story of ROY HARRIS

—American Composer—*part two*

by Nicolas Slonimsky

ROY HARRIS began to compose late in life, but he amply made up for his late start, producing a staggering quantity of material: symphonies, instrumental concertos, chamber music of all descriptions, choral works, sonatas, piano pieces. Some of these works are definitely American in subject matter: an overture, "When Johnny Comes Marching Home"; a symphonic elegy, "Farewell to Pioneers"; "Whitman Triptych," for women's voices; "American Creed," for chorus and orchestra; "Folksong Symphony," for chorus and orchestra; "Songs of Democracy," for mixed chorus and orchestra; "American Ballads," for piano; "What So Proudly We Hail," a ballet; "Kentucky Spring," for orchestra; and "Cumberland Concerto." Other works are in austere classical forms: *Soliloquy and Dance* for viola and piano, string quartets and a string quintet, chockful of fugues and passacaglias. There are also works of a functional nature, written for special occasions, such as the "Time Suite" for a radio performance according to specifications as to duration, and a piece for flute and string quartet entitled "Four Minutes and Twenty Seconds," composed to fill out an extra side of a phonograph recording of his First Symphony.

From the very beginning of his career, Roy Harris had a strong faith in his star: "I hope to become a really great composer," he wrote to a friend at a time when hardly anybody knew his name. He felt happy after the completion of every work, and he frankly expressed his satisfaction. "I have finished two movements of my Fifth Symphony," he wrote in one of his effusive letters, "and it is wonderful beyond my wildest hopes."

In the spring of 1933, Roy Harris met Serge Koussevitzky, the ardent champion of so many American composers. He asked Harris to write a work for him. "I would love to. What do you want?" asked Harris. "*I want a big symphony from the Vest*," Koussevitzky replied.

The Big Symphony from the West was soon ready and Harris entitled it "Symphony: 1933." Koussevitzky performed it both in Boston and New York. The reaction of the critics was mixed, but there was no mistaking the impression that this symphony made on young American musicians. This was the first real modern American symphony; it was soon recorded by Columbia, and the name of Harris became a synonym for aggressive musical Americanism. To be sure, the American quality in this symphony was not explicit: there were no jazz rhythms, and no quotations from folksongs, but there was a melodic sweep, a harmonic freedom, and perhaps a certain awkwardness in handling the materials that sug-

gested an original utterance. Harris wrote a lengthy program note for it, as if to explain himself to the public. This irritated several critics who resented being told to advance what they were to think of the music, but in later works Harris doggedly continued to explain himself, reiterating the theme of musical Americanism, reminding the readers of the fact that he was born on Lincoln's birthday, and re-asserting his determination to write music that is not imitatively European, but authentically native.

Harris reached a peak of symphonic popularity with his Third Symphony, brought out by Koussevitzky in the spring of 1939. The reviews were not unanimous, but fellow composers expressed their unbounded enthusiasm. William Schuman wrote: "This symphony seems to me an extraordinary work. Its melodic material reveals again Harris' remarkable gifts. It has dramatic fire and a definite sense of direction which gives it great power." Leonard Bernstein described the work as "beautifully proportioned, eloquent, restrained, and affecting."

Conductors, other than Koussevitzky, became interested in the new work. The grand climax came when Toscanini put it on his program with the NBC Symphony Orchestra in the spring of 1940. Leonard Bernstein conducted it in Germany and in Israel. Eugene Goossens conducted it in Australia. The G. Schirmer Company accepted the score for publication. Koussevitzky recorded it.

Although the Third Symphony is Harris' most popular work, he himself prefers his Fifth, a work of great cumulative power and rhythmic intensity. The Fourth Symphony was a choral work titled "Folksong Symphony." The Sixth Symphony had its inspiration in Lincoln; its four movements were symbolic of Lincoln's struggles: *Awakening, Conflict, Dedication, Affirmation*. The Seventh had no programmatic design, but expressed an American idea in a more abstract way.

The Seventh Symphony was recorded by Ormandy with the Philadelphia Orchestra in 1955 by Columbia, and an old Koussevitzky disk of the First Symphony, re-recorded on a long-playing disk, was issued with the Seventh Symphony on the other side. The contrast between the two symphonies, separated by twenty years of creative evolution, was striking. The First Symphony was unabashedly effusive, an early revelation of a natural talent striving for self-expression. The Seventh was philosophical in its cohesive force, and universal in its message. But the kinship between the two works was plain and immediately recognizable. There was the familiar Harrisian exuberance of rhythmic flow, the strong melodic stream, the massive harmonic accumulations

(Continued on Page 4)



First Grade Violin Class, Shibuya Elementary School, Tokyo.

(Irving Cheyette, at present professor of music and education, University of Buffalo, spent the academic year of 1954-55 in Japan as Fulbright Professor of Music Education at the Tokyo University of Arts. (See *ETUDE* September and October, 1955) He had abundant opportunities to observe at first hand the school music educational facilities of the country, about which he especially writes here.—Ed. Note)

SINCE MY RETURN from Japan where I served as Fulbright Professor of Music Education at the Tokyo University of Arts during the academic year 1954-55, I have frequently been asked, "What kind of music education do they have in Japan?" This question has prompted the preparation of this article.

Introduction of Western Music to Japan

Western music, that is, Occidental music in distinction to Oriental music, was introduced to Japan through the instigation of the Emperor Meiji—who was instrumental in Westernizing Japan—when he invited the distinguished American music educator Luther Whiting Mason, son of the founder of music education in American schools, to come to Japan for three years beginning in 1880. Mr. Mason brought 13 pianos to Japan, where he helped to establish the Academy of Music, which later became an integral part of the Tokyo University of Arts. Mr. Mason also invited many distinguished performing musicians, pianists, vocalists, and teachers of orchestral instruments and composition, largely from German and French conservatories, to become resident members of the Faculty to teach Japanese musicians to perform and sing Western music.

He also gave courses in music methods, and quite naturally, introduced to Japan the melodies of Stephen Foster and George F. Root, with tests translated into Japanese. Today, these composers are still among the most popular with the children of Japan, and a picture of Stephen Foster hangs in almost every music room in Japanese schools. Japanese composers have imitated the style of melody writing and harmonic construction of Foster and Root, and many of the Japanese school music texts are replete with melodies that are reminiscent of the songs of these American composers. In addition, Auld Lang Syne has proven to be very popular because of its pentatonic construction, and it has become the Alma Mater song, with Japanese texts, of course, for innumerable schools throughout Japan.

Mr. Mason left a legacy of great interest in Western music, with emphasis on American influence in methods of teaching in public schools, but of German influence in the preparation of performing musicians, since most of the technical musicians and composers were Germans. Mr. Mason's piano is still in the Dean's office in the University, and the original building of the Academy of Music is still in operation, although a new building has recently been constructed.

One of the surprising facts to foreigners visiting Japanese schools is that only Western music is taught in the schools, with international notation. If children want to study Oriental music on the traditional instruments such as the Koto (Japanese 13 stringed

(Continued on Page 50)

some impressions of music education in japan

by IRVING CHEYETTE

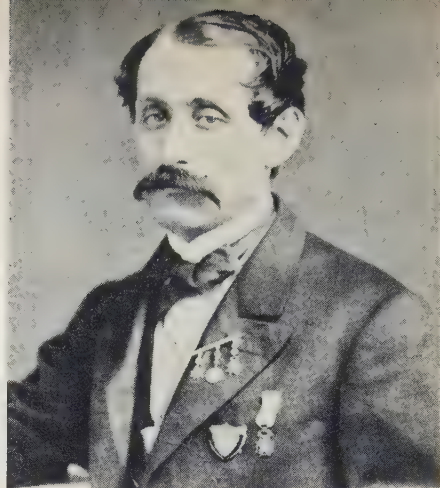
Mr. Cheyette studying the Samisen with Prof. Kikuoka of the University of Arts.



Louis Moreau Gottschalk

... First American Concert-Pianist

by Jeanne Behrend



AFTER SEVERAL DECADES of neglect, the music of Louis Moreau Gottschalk is again attracting attention. During the last few years, there have been signs of a revival—an occasional magazine article, an LP potpourri “Cakewalk” conducted by Eugene Ormandy, and lecture-recitals by the writer. Now, Eugene List’s recording of his piano music has just been issued by Vanguard, a similar record soon will be released by M-G-M, already heralded by Presser’s edition of Gottschalk’s music, both by the writer.

What is needed now is an edition of his journal, *Notes of a Pianist*, out of print and scarce. This entertaining chronicle has been a source of information to researchers in Americana coming under the peculiar spell of Gottschalk’s personality—many-faceted, mercurial, sometimes baffling. If republished, it would gain many readers. Historians would see mid-19th century America through the eyes of a concert pianist educated abroad, observing his own country with a detachment not always possible in a native American.

It was his privilege to travel almost the length and breadth of the United States during a particularly crucial period of its history: from 1853 to 1856, from 1862 to 1865. His impressions have been commented upon by various critics and musicologists—in fact, many different Gottschalks emerge from their accounts. There is the 16-year-old lad hailed by Chopin as “king of pianists,” exciting France, Switzerland and Spain with his Creole compositions, already both a pioneer in American popular music and a cultural ambassador. There is the *matinée* idol. To this writer he is an important figure between two flowerings of American music, who, in an entertainment field dominated by opera, minstrel shows and lectures, helped to create a new audience for piano recitals. Another writer sees him principally as a Latin American, stressing his maternal ancestors of St. Domingo, his childhood in a town assailed by Caribbean rhythms, his visits to the West Indies, and his last four years skirting most of the outer rim of South America. To still another, he is a tragic example of a talent frittered away. All these legends are more or less available and largely true. But they do not tell the whole story. Once the journal is republished, the next task is a biography telling not only what he observed and what he did or did not accomplish, but what he was. It is not enough to see his world through his eyes. Seeing into them, we might see him.

The veiled eyes, however, so devastating to his female admirers, do not invite the direct gaze. The journal tells

just so much and no more. Possibly it underwent revision through the translation of his brother-in-law and the editing of his sister. Yet there remain some slightly purple passages in a language then not hospitable to them. We could conclude that Gottschalk was reticent about the women who really mattered to him. We surmise, too, that often they were the pursuers rather than the pursued. By the time Gottschalk was writing his journal, he had arrived at a singular deadness of heart.

Gottschalk was essentially a lonely man. This is not to imply he was anti-social; on the contrary, he was a delightful companion. But it must have been a self-imposed loneliness that made of him a restless wanderer. Economic necessity, of course, brought long and arduous concert tours, but not so urgently as time went on. He could have settled somewhere to teach, or he might have retreated to the quieter tempo of Europe, once his success here was assured. But he was not a teacher, he was a showman. And he was not a European, he was incurably an American, this aristocratic, half-Jewish Creole who preferred to speak and write in French, who took pride in the United States while ridiculing its mores, who defended American democracy while finding it just a little too democratic. It might be true that an insatiable curiosity about America drove him on, but one senses also a hidden unrest. He railed against his nomadic existence in accents truly pathetic. But he did nothing to change it.

A more familiar charge of *laissez faire* concerns his apparent failure to change the public taste. He did not play in public the works of Bach and Beethoven or those of his contemporaries Chopin and Schumann. But then—what else did, at that time, anywhere? Only a few embattled souls like Clara Schumann. The primary task facing Gottschalk in the United States was to get people to come to hear him at all. Away from large cities, they resented paying a whole dollar just to see a man cross a bare stage to play on a piano—a strangely chilling scene sometime even today. After the fiasco of his first New England tour he knew it was sink or swim. He was the sole financial support of his mother and several younger brothers and sisters. At the suggestion of his faithful publisher William Hall, he started a vogue for his own compositions. They formed the major part of his programs, much to the disgust of certain critics. Gottschalk defended this practice: “Thackeray was lecturing to you would you complain that he gave you Thackeray, and would it not be absurd if he recounted to you the passages of Hamlet or Othello which any actor could recite to you?” (Continued on Page 48)

Shape Notes, New England Music, *and* White Spirituals

by IRVING LOWENS

A FEW YEARS BEFORE the end of the 18th century—probably in 1798—a dabbler in music named William Little submitted a manuscript tune book to the Uranian Society of Philadelphia. There were several reasons why the endorsement of this particular musical society was especially wanted by the compiler. First, he was a Philadelphian and probably a member of the Society himself. Second, a quotable favorable opinion would help to sell copies once the book was published. And third and most important, the Uranians were zealously dedicated to “promoting the knowledge of psalmody” and an outstanding feature of Little’s manuscript seems to have been his presentation of an untested “new method of teaching sacred harmony.”

On August 15, 1798, a committee appointed by the society to study the tune book brought in its report. Of “a singing Book, entitled, ‘THE EASY INSTRUCTOR,’ BY WILLIAM LITTLE” the gentlemen of the committee stated:

That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious selection of tunes: and from the improvement of having only four significant characters, indicating, at sight, the names of the notes, . . . this book is considered easier to be learned than any we have seen. The Committee are of opinion the Author merits the patronage and encouragement of all friends of Church Music.

Little could scarcely have hoped for a more wholehearted endorsement for his new “Easy Instructor.”

Nevertheless, more than four years passed before “The Easy Instructor” appeared in print. During those years, Little had paired up with one William Smith, who is given as co-author on the first edition title page. Smith was probably responsible for the choice of music, while Little contributed his ingenious notation.

It would seem that Little got small profit and little joy from his brain-child. Few copies of the 1802 New York edition were sold, and Smith appears to have given him

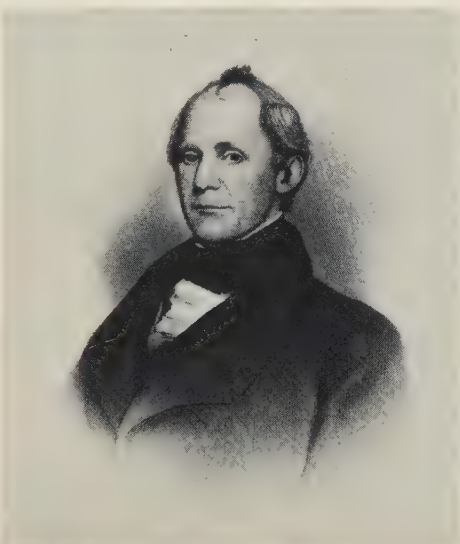
plenty of trouble. In 1803, “The Easy Instructor” copyright, of which he was sole owner, was twice infringed, first by the prominent singing master and compiler, Andrew Law, and second through the publication of a tune book entitled “The Easy Instructor,” Part II—compiled by “William Smith & Co.” Smith to all appearances not only brazenly pirated Little’s catchy title and imaginative pedagogical help, but added insult to injury by reducing his associate to the unenviable status of an anonymous “& Co.!”

Soon afterwards, Little rid himself of his unhappy tie to Smith and his interest in “The Easy Instructor” at a single stroke by selling the copyright, probably considered by him just about valueless, to a trio of Albany, New York printers. No doubt he thought himself fortunate to find customers, but Daniel Steele and the twin brothers Charles R. and George Webster, new owners of the property, quickly demonstrated his error by proceeding to make a tidy fortune from the sale of the book.

While it was Steele’s editorial acumen that brought about “The Easy Instructor’s” tremendous popularity, it was William Little’s shape notes that determined the crucial importance of the tune book in the subsequent development of American sacred music. In devising his “new method,” Little was trying to solve a problem to which we have not as yet found a completely satisfactory answer: how does one go about teaching a beginner to read vocal music at sight quickly and well? To simplify the complex learning process, he invented a notation in which pitch, time, scale relationship, and syllable name were combined into a unified, easily comprehended whole. His idea, so obvious that

one cannot help wonder why no one had thought of it before, was merely to use a differently shaped note head to represent each of the syllables used in solmization—in every other respect, he retained the characteristics of orthodox notation. As the Lancashire Sol-Fa system was then standard in America (fa sol la fa sol la mi in place of our familiar syllables do re mi fa sol la ti), only four shapes were necessary. Little used a triangular note head for fa, a round one for sol, a square one for la, and a diamond-shaped one for mi.

So far as teaching the neophyte (*Continued on Page 64*)



James C. Wyeth



What Is A Fugue?

by WILLIAM J. MITCHELL

INEVITABLY pianists play fugues. Their instrument is admirably fitted for the performance of multi-voiced textures, and keyboard literature provides a fabulous wealth of such pieces from before Bach and Handel down to our own time.

A state of affairs so enviable might easily arouse the curiosity of the pianist to the point of consulting books on the fugue in order to learn something about the species. Unfortunately, an impulse so commendable otherwise, will, if followed, lead only to hopeless confusion. The reason is that most available textbooks describe in minute detail and often with diagrams that might excite the admiration of a draftsman a concept of patterned regularity which is hopelessly at odds with the great fugal literature. All of this has been admirably discussed in a thorough and penetrating work, "The Study of the Fugue," by Dr. Alfred Mann, which will be published in 1957 by the Rutgers University Press. Your correspondent has had the good fortune to examine Dr. Mann's manuscript in advance of publication. In it, he sheds light on the causes of the discrepancy: Primarily, it is because theorists have committed a basic error in trying to pin-point a "form" for the fugue. Actually, this genre has had a long and varied career, but in its most representative examples it stands for a way of composing, a procedure, rather than a predetermined design like the three-part song form.

Those who have insisted on an alleged form of the fugue, describing it usually as a three-part piece made up of an exposition, development, and stretto, can indeed point to examples that satisfy such procrustean requirements, but these are, likely as not, dry-as-dust exercises written by students of composition or by candidates for admission to various mu-

sical guilds. The great literature of the fugue will prove to have nothing in common with a prescribed form. In fact, the discrepancy is so great that many authors of books on the fugue have either warned students away from the Bach fugues as being improper works, or, more modestly, they have confessed that they were not really writing about masterpieces of fugal literature, but were describing a type of student exercise.

What, then, is a fugue? Or, to state the question more cogently, what are its predictable elements? Very few, if we realize that the term is quite old, and that through the 17th century, at least, it often meant canon. Furthermore, the ancestors of the fugue were not called such, but rather were titled *ricercar*, *fantasia*, or *canzona*. And to make the confusion complete each of these titles was also used for types of music that bore no ultimate relationship to the full emerged fugue.

Such information should prove helpful, rather than distressing to the performer, for it contains the healthy advice that each fugue should be approached and studied on its own rights, rather than as an illustration of a pat formula. Diversity is the keyword of any artistically significant type of music. If we keep this in mind, it becomes possible, in fact desirable and necessary to describe the predictable elements of the fugue.

It can be stated with reasonable assurance that a fugue is: (1) a type of polyphonic composition; (2) that it usually features one theme or subject; (3) that this subject appears initially in imitation at the fifth above (but sometimes at the fifth below) which interval of imitation dominates the piece, although other imitative relationships will usually be employed; (4) that the piece is organized in terms of a tonal plan rather

than any specific sectional design.

So far as the use of such a polyphonic device as stretto, such melodic manipulations as inversion or retrograde motion, such rhythmic alterations as augmentation and diminution are concerned, it should be remembered that many excellent fugues have been written which have no traffic with any of these. Conversely many musically insufferable fugues are on hand that bristle with them. In brief, they are not an automatic indication of a successful fugue. The employment is dependent, first, on the willingness of the subject, according to its precise nature, to co-operate in such ventures, second on the judgment of the composer, which will often exclude as well as include potentialities of the musical material.

As we discuss the four parts of the description of the fugue, let us return to the A-flat Fugue from Book II of J. S. Bach's *Well Tempered Clavier* for it stands as a fine representative of its type, although it makes no use of stretto and other fugal devices.

So far as the polyphonic style is concerned, it is of basic importance that the performer know and bring to realization its two aspects. The first is concerned with the linear melodic independence of the various combined voices or parts. Note how Bach has brought into companionship a subject consisting of various note lengths and featuring the interval of a fourth, at first as a leap, and then filled in, a countersubject comprised of a steady descent of chromatic quarter notes, and a counterpoint of running sixteenths, usually in stepwise motion. Rhythmically and melodically, each of these elements has its own character, which the pianist must strive to deliver with clarity. Also he must incorporate in his performance the feeling of compatibility of the parts, (Continued on Page 5)

Jeunesse Musicale—one of the most amazing musical organizations of the world

by Lili Foldes

EVERY TIME MY husband mentioned the program he was scheduled to play in Bruxelles, Belgium, earlier this season, he encountered identical reactions from homever he was talking to. I heard the following conversation—or slight variations thereof—repeated dozens of times:

Friend: (to Foldes) “. . . and what are you going to play in Bruxelles?”

Foldes: “I’m going to play three Bartók concerti.”

Friend: “How interesting . . . but I must have misunderstood you . . . I thought you play only once with the Bruxelles Symphony this time. . . .”

Foldes: “You’re right—I play only once with them this time. . . .”

Friend: (aghast) “You aren’t going to play three Bartók concerti on one evening, I hope. . . .”

Foldes: “All three Bartók concerti, one and the same evening—that’s exactly what I’m going to play. . . .”

Friend: (after a long pause) “Well, it’s a *tour de force* in sure, to play three such extremely difficult concerti in one evening—but believe me it’s just as difficult to listen to all three in one evening—where in Heaven’s name are you going to find an audience for such a program?!”

I thought of these skeptical friends on the night of the concert, as I glanced down into the jam-packed hall, where there were no empty seats to be had at any price, where every square inch of the standing room was so overcrowded that people squeezed against one another like sardines.

Who were these brave souls, overfilling the Grand Concert Hall of the Belgian State Radio at this “forbiddingly difficult” concert? The huge posters announcing the event all over town displayed the program so prominently that there could be no mistaking about it—anyone entering this hall did so in full awareness of what he was going to get.

The thundering cheers and shouts of “bravo,” the unending ovation at the concert’s end as soloist Andor Foldes and conductor Franz André took their bows, and were called out again and again, and again, indicated that the audience liked what it got.

This concert (a “first,” insofar that never before have Bartók’s Rhapsody Op. 1, his Second and Third Piano Concerti been presented anywhere in the world on one and the same evening) was sponsored and broadcast by the Belgian State Radio, in collaboration with the most amazing musical organization of the world—the *Jeunesse Musicale*.



Entranced listeners at a typical concert of the *Jeunesse Musicale*.



Marcel Cuvelier, founder of *Jeunesse Musicale*, chatting with young members.

Dreamed up in 1940 by Marcel Cuvelier, President-director of the Bruxelles Philharmonic Society, and one of the most important musical figures in Belgium, as a morale-builder for the Belgian youth during the dark days of Nazi occupation, the *Jeunesse Musicale* has, in its sixteenth year of existence, grown from its humble beginnings into a vast international organization and a unique, world-wide cultural power.

Fashioned after the Belgian “Mother organization,” there are now flowering *Jeunesse Musicales* in Canada, France, Holland, Luxemburg, Austria, Germany, Portugal and Brazil. In every

(Continued on Page 52)

NEW RECORDS



Beethoven: *Symphony No. 3 in E-flat Major*

Steinberg and the Pittsburgh Orchestra produce the twenty-second LP version of the "Eroica" on Capitol. Were this the third or fourth recording one might get excited about it. The playing has certain emphatic virtues; clarity, a direct, strong, rhythmic thrust, a colorful, attractive tone, especially in strings, and a fairly good general picture of the towering stature of the music. But shopping for records is not like looking for a girl friend with whom to fall in love. One ought to be ruthless and cold-blooded about getting the finest interpretation and sound available. That would probably rule out this one because of several competing recordings—Toscanini, for example. (Capitol P-8334) —Arthur Darack

Beethoven: *Concerto No. 3 in C Minor for Piano and Orchestra*

The Bulgarian pianist whose home is in France, Ventsislav Yankoff is a brave young man indeed. So, for that matter, is conductor Hans Schmidt-Isserstedt, whose Northwest German Radio Orchestra is charged with the symphonic problems of the Beethoven Third Concerto.

Yankoff's playing has some charms, most of which stem from unrealized intentions. One senses a modesty of manner and a basic sincerity. Yankoff intends to present the music with that kind of simplicity that only the greatest of Beethoven players attain. Alas, simplicity is not synonymous with tonal dullness, rhythmic regularity and a somewhat distant emotional tone. To be sure, this concerto is a problem. Does one align it with the later or earlier works? One certainly is justified in giving it a sweep and authority as befits the G Major and the E-flat Major. Similarly, one can play it with the uncomplicated brio that best serves the first two concertos. But Yankoff throws no new light on this question. His playing reflects neither the one nor the other attitude. Nor is the orchestra much help, though there are some individual touches, here and there. (Capitol P 18002) —Arthur Darack

Brahms: *Symphony No. 2 in D Major*

This Capitol recording, by Hans Schmidt-Isserstedt and the Northwest German Radio Orchestra, is the fifteenth LP version. It cannot compare with at

least half a dozen others in point of tonal beauty, precision and the glowing Brahms tone that ought to be evident in this symphony above all. (Capitol P 18000) —Arthur Darack

Mozart: *Symphony No. 34, K. 338 in C Major*

Schubert: *Symphony No. 3 in D Major*

Igor Markevitch and the Berlin Philharmonic Orchestra produce beautifully proportioned, vitally played performances of these symphonies. But the Berlin Philharmonic lacks the tonal luster that the great American orchestras have taught us to prize in music of this sort. Immaculate technique, such as the Berliners possess, is an admirable beginning but it is not yet the view of Mozart and Schubert to which we have become accustomed. (Decca DL 9810) —Arthur Darack

Mendelssohn: *Violin Concerto* Mozart: *Violin Concerto No. 4*

Now that the art of David Oistrakh is receiving on American records the kind of orchestral accompaniment and the high-fidelity sound that it deserves, the discophile can ascertain for himself what all the shouting is about. While the catalogue spills over with the recordings of both the Mendelssohn and the Mozart Fourth Concertos, this new release by Oistrakh is in a unique class. Probably nobody today can produce from the violin sounds as beautiful and pure as Oistrakh can, and beauty of sound is always combined with the most discriminating musicianship and impeccable taste. (Columbia ML 5085) —David Ewen

Ysaÿe: *Violin Sonatas Nos. 3 and 4* Bach: *Violin Sonata No. 5*

Michael Rabin is no Oistrakh, at least not yet; but he is an artist growing rapidly in assurance, technical mastery, and artistic perception. The two Ysaÿe solo violin sonatas, which are not heard as often as they deserve, receive at Rabin's hands a performance that commands respect. The recording also includes a musicianly interpretation of Bach's Fifth solo sonata. (Angel 35305). —David Ewen

Bach: *Eight Little Preludes and Fugues*

E. Power Biggs has made for Columbia extensive recordings of Bach's organ music. In his current release, he plays eight little preludes and fugues from

Bach's Weimar period, and on eight different classic organs in Alsace, Germany, and Austria. The very latest equipment has been used to capture the personal tonal identity of each instrument. Thus the listener is given the rare experience of hearing Bach played on some instruments on which the master himself performed, and others about which he knew. (Columbia ML 5078) —David Ewen

Two Piano Recital by Vronsky and Babin

The two-piano virtuosity of Vronsky and Babin is now familiar. They have put on a single long-playing disc several favorites of the two-piano repertoire, and in performances and recordings that are always of high order. The program includes the Chopin Ron-do, the Schubert Fantasy, Op. 10, Milhaud's *Scaramouche Suite*, and Liszt's *Concerto Pathétique*. (Decca DL 9790). —David Ewen

Alberto Ginastera: *Quartet No. 1* Lazla: *Lajhta: Quartet No. 7, Op. 4* Paganini Quartet (Henri Temiank and Gustave Rosseels, violin; Charles Foidart, viola; Lucien La porte, cello)

Though of differing national origin (Argentine and Hungarian respectively) these quartets, new to LP, share the composers' common concern with folk music. Ginastera's work abounds in vigorous rhythms and dazzling, fascinating, impressionistic sound-effects; indeed, the interest is largely sustained by these, for the thematic material seems of lesser importance, hard to believe that Lajhta was a co-worker of Bartók and Kodály, for his use of Hungarian folk-material is rather mild and bland than dynamic or exciting. The Finale of this Quartet might be dubbed a Hungarian *Turkey in the Straw*. The string writing is elegant and skillful, especially in the neatly turned *Menuet*.

The Paganini Quartet's performances are enthusiastic and virtuosic. The powerful, "guttural" tone is especially well-suited to Ginastera's more violent passages. (Decca DL 9823) —Dika Newlin

Bartók: *Mikrokosmos*

Columbia Records offers an important new recording of the Bartók *Mikrokosmos* (complete in 3 records) performed by the distinguished pianist George Sandor. This unusual collection of modern exercises was written to develop piano technique (legato, staccato, double-notes, independence of fingers, etc.). But Bartók's exercises are also of great musical significance. They represent a source of interesting harmonic ideas and original rhythmic figurations. Some of them are based on the pentatonic scale, others on Hungarian folk motive

autifully elaborated in the "Bartók style."

Georgy Sandor, pupil and friend of Bartók, shows remarkable ability here as a pianist and musician. His versatile pianism permits him to undertake the serious task of making such a recording. He managed to realize all the unique aspects of Bartók's music, beginning with the slow five-finger exercises played legato, and ending with the percussive, orchestral sequence of rapid chords. Several of these exercises create pianistic difficulties, but it is a compliment to Mr. Sandor that we were not conscious of this fact. Double notes, rhythmic complexities and polyphonic figures were interpreted with great skill and awareness. Tempos were never forced or disturbed.

The fidelity of the recording is excellent, and the album is elegantly edited, containing a booklet of valuable information and photographs. (Columbia P SL-229) —Jan Holcman

Scarlatti—12 Sonatas

Out of nearly 600 Scarlatti Sonatas, Maria Tipo has selected 12 for the new LP recording (Vox PL9940). Most of them, however, have already been recorded by prominent artists. Were it not for the fact that we are familiar with the remarkable Horowitz version of the major Sonata (Longo 487), we would be considerably impressed by Miss Tipo's rendition. Also her reading of the F major Sonata (Longo 474), would appeal to us more strongly if we were not acquainted with Landowska's masterful version of the same work. Two different interpretations of the same composition are rarely equally convincing.

Miss Tipo does not always use the pedal carefully. Diatonic runs require particular clarity, and they play an important rôle in the ornamental quality of the old music. Nevertheless, some sonatas were performed by Miss Tipo with exceptional accuracy. Generally, her recording could be of service to students and of pleasure to discophiles. The fidelity showed no serious defects. (Vox PL9940) —Jan Holcman

Poulenc: Concerto for Organ, Strings and Tympani

Hanson: Concerto for Organ, Strings and Harp. Richard Ellsasser, organ; The Philharmonia Orchestra of Hamburg, Arthur Winograd, conductor

The concerted literature for organ on records is here enriched by two works of distinctly romantic cast. Both are rather loosely organized in a one-movement "portmanteau" form which permits the inclusion of many contrasting sections. Hanson's piece is perhaps the more consistent in its devotion to a Sibelius-like post-romantic style, while Poulenc, as usual, is more eclectic in

his effects, dipping into Bach, the nineteenth century French organ masters (especially Franck), Tchaikowsky, Shostakovich, Stravinsky—and sometimes even being his sprightly self. Both concerti seem well suited to the flamboyant performing style of Mr. Ellsasser.

An earlier recording of the Poulenc (Columbia, with E. Power Biggs) is considerably mellower-sounding. The Hanson, however, here appears for the first time on LP. (MGM E3361.)

—Dika Newlin

Karl-Birger Blomdahl: Chamber Concerto for Winds, Percussion, and Piano

Richard Donovan: Soundings for Trumpet, Bassoon, and Percussion. John Verrall: Prelude and Allegro for Strings. M-G-M Chamber Orchestra, Carlos Surinach, conductor

Three more "firsts" on records for M-G-M! Blomdahl shows a liking for careful motivic workmanship, for austere harmonies widely spaced, and for the extreme ranges of his instruments. He is, perhaps, most successful in his lively rhythmic movements (stunningly played here). Verrall, more conventional in his harmonic approach, has written a threnodic C minor prelude and a busy Allegro whose harmony toys with dissonance but somehow ends in C major. Donovan has chosen an unusual ensemble, and his music is played in first-rate virtuoso style. But, despite the composer's efforts at thematic integration, this listener received an impression of irritating fragmentariness, and of sonorities that refused to blend into the "colorful web of sound" described in Donovan's program notes. (MGM E3371)

—Dika Newlin

Carl Orff: Catulli Carmina (Ludi Scaenici). Annelies Kupper, soprano; Richard Holm, tenor; Hans Weissenbach, Walter Faith, Julius Karr-Bartoli, Kurt Prestl, pianists; percussion instruments; Chorus of the Bavarian Radio, Eugen Jochum, conductor

Carl Orff: Trionfo di Afrodite (Concerto Scenico). Annelies Kupper, Elisabeth Lindermeier, Elisabeth Wiese-Lange, sopranos; Richard Holm, Ratko Delorko, tenors; Kurt Böhme, bass; Bavarian Radio Orchestra and Chorus, Eugen Jochum, conductor

These are puzzling and disturbing works in themselves—and the enthusiastic critical approbation which they have received in certain quarters is perhaps even more puzzling. Listening to the Stravinsky-like rhythms by turns brutal and sensuous, the hypnotically reiterative fragments of primitive melody with which Orff has accompanied the barks, chants, howls, whoops and shrieks of his uninhibited characters, one can only agree with the unnamed writer of the jacket notes that "the composer's style ignores most of the polyphonic, harmonic, rhythmic and in-

strumental development of the last 500 years." One may or may not, however, agree with the commentator (and presumably with the composer) that this is a merit. An air of intellectuality is lent to the whole by the use of Latin and Greek texts (suitably expurgated in Decca's translations) dealing with the trials and triumphs of licit and illicit love, as described in the verses of Catullus, Sappho and Euripides. Orff's elemental message, however, needs no translation; its basis is clearly far more physical than spiritual (even though the composer has characterized his use of the scenic cantata as a means of expressing "a spiritual attitude.")

Together with *Carmina Burana* (based on racy medieval Latin verses) these two works complete the theatrical trilogy *Trionfi*, which was given its world première at La Scala, in February, 1953. *Carmina Burana*, too, has been recorded by Jochum's forces for Decca (DL 9706). Thus, the entire work now becomes available in what is surely a definitive performance. (Decca DL 9824 and Decca DL 9826)

—Dika Newlin

Ravel: Complete Piano Works, Walter Gieseking, piano

(This review was written prior to the death of Walter Gieseking, on October 26, 1956.)

This set is like a glorious nest of Russian Easter eggs, a progressive series of delights and revelations. To start there is a handsome package including a beautifully designed booklet. There are two delicious, infrequently heard pieces, "A la manière de Borodine and Chabrier." Then there is the usual superior Angel recorded piano sound. Next is the fact that the performances are, for the most part, gorgeous. Gieseking, now unreliable in his public performances, is here almost consistently at his present best in the music he feels most completely.

Only in the virtuoso pieces, *Scarbo* and *Alborada del Gracioso*, is there any trace of his current lamentable technical limitations. These are only shadows of his overwhelming performances of twenty years ago, though the overall concepts are still dramatic totalities. The final pleasure is the renewed realization that Ravel's piano writing is a miracle. It is no chore to listen to the whole output at one sitting.

Of the three available recordings of all the Ravel piano music Casadesu (Columbia) is the most brilliant, incisive and accurate; Gieseking employs more washes of color, softer outlines, more imaginative pedal; Perlmuter (Vox) is substandard both in performance and recording, though his album is the only one containing the two concerti. (Angel 3541) —Joseph Bloch

(Continued on Page 42)

an approach to

CHOPIN'S ETUDES

told by Ruth Slenczynska to Rose Heylbut

THE RECENT RELEASE by Decca Records of the Chopin *Etudes* played by Ruth Slenczynska (pronounced Slen-chin-ska) marks another notable step in the development of a child prodigy into a mature and sensitive artist. In 1929, chubby four-year-old Ruth gave a recital in Mills College which established her among the foremost virtuosi of the day and as "the most amazing child prodigy since Mozart." The little girl knew 200 master works by heart; could transpose them into any key; could analyze any chords harmonically by ear or sight. When she was five, Olin Downes called her "the greatest genius that had ever lived"; at six, she took Berlin by Storm; at seven, she played with the Paris Société Philharmonique under Alfred Cortot and, a few months later, made her New York debut following which the *Herald-Tribune* spoke of her "secrets of touch and technique which many pianists strive futilely for years to unravel." At eight, she composed her own cadenza for the C-Major Concerto of Beethoven (since published and used by leading adult pianists). By ten, she had coached with Petri, Schnabel, and Rachmaninoff, and had filled a tour cancelled by Paderewski. In 1940, Ruth accepted a tour of South Africa, but could not fill it because of the spread of World War II. Her concert activities suddenly suspended, the girl returned to her native California and took stock of herself. Dissatisfied with her progress, Ruth determined to secure the unhurried development which alone could bring her amazing talents to wholesome maturity. She began to free herself from her father's domination. She studied, worked, and was graduated with honors from the University of California. Withdrawing from the stage, she probed music for more than technical difficulties, supporting herself with odd jobs. At one time, she worked as usher in the San Francisco Opera House where she had appeared as a stellar attraction. Serving as Professor of Music in the small Catholic College of our Lady of Mercy, in Burlingame, California, Ruth was again "discovered" while reading at sight an obscure Bach manuscript. In 1951, she appeared as soloist in the Carmel Bach Festival, asserting herself as a musician of maturity and stature. Since then, she has played more than 500 concerts, including tours with the Boston Pops Orchestra and appearances with the New York Philharmonic; has recorded for Decca and RCA Victor; has appeared over major air networks here and in Europe; and has earned the unstinted acclaim of a new generation of critics. In 1957, her life story will appear as a book and as a film.

Believing that the *Etudes* of Chopin form the basis of every pianist's equipment, Miss Slenczynska outlines her personal approach to their study.

"An etude is a study, all too often calling up the

picture of a student with a metronome, plodding through boring mechanical details. This may be true of a technical drill, but not of an art study! In this category we have study, true enough, but not boring drudgery. An art study is a glowing picture of life, like the magnificent studies put on canvas by masters such as Leonardo da Vinci and Albrecht Durer. Chopin's *Etudes* are of this nature. Technical values are there, but they are not of first importance. The *Etudes* express mood and feeling—joy, pride, rebellion, sadness, but always human emotion. Hence, they must be approached as expressions of life rather than as finger drills.

"We must also remember that Chopin is primarily a composer for the piano—especially in his *Etudes* which he wrote for his friend Franz Liszt. Hence, these works (composed by one great pianist for another) are intended to explore the full possibilities of the piano and must be played so as to reveal the piano not merely as a percussive instrument but as a valid and glowing means of expressing emotion. The very touch of the fingers on the keys must have something special to say.

"Let us see what Chopin himself advocated for good piano playing. He stressed listening to oneself. He believed one should practice on the best piano available in order



Ruth Slenczynska

to hear the music at its best. Chopin is the first great pianist to advise playing by ear *guidance*. This does not mean 'playing by ear,' but listening to oneself and training the ear to guide one to a faithful expression of one's inner conceptions.

"Further, Chopin considered music a language, and expected it to be treated as such. When we speak, we try to express our thoughts in the best, clearest, most fitting words, avoiding vulgarisms (Continued on Page 56)

A Madrigal Group Is Fun!

by Florence Booker

Florence Booker is chairman of the Music Department, Arlington County, Virginia, Public Schools—Ed. Note)

PERHAPS THE FACT that English madrigals were written for the Elizabethan home is the key to their popularity with small vocal groups today. They are the very essence of material suitable for a small group. All other choral music pales before their utter fitness, their musical worth, the sheer joy they offer the singer. The English madrigal is markedly similar to the music of the church of the Elizabethan period. Both are for unaccompanied voices; both are contrapuntal in style, composed of "layers of melody"; and both abound in imitation. One characteristic of the madrigal is that it is a part song. Another characteristic is that the words are skillfully set. Each composition is marked by rhythmic freedom and independence of voice parts. A touch of archaism and quaintness distinguishes the madrigal, for the influence of the modes was not extinct during the period when the madrigal came into existence.

What is a modern madrigal group? According to authority, madrigals were considered one-to-a-voice compositions. Today a madrigal group, if all participants are equally strong, seems most successful if there are ten, four boys and six girls. However, in high school small ensembles of twelve, six boys and six girls, are most effective for many reasons. When numbers of students earnestly seek admission into the group, the wise director must remember that too many voices will result in the sacrifice of the very quality of sound that is characteristic of a small group. The transparency and clarity of the small ensemble sound would disappear. A comparable change would occur if a string quartet or any of its parts were doubled.

The more delightful madrigals are those which are written in five parts. Some of these are written with two tenor parts, many more with two virtually equal soprano parts, SATTB or SSATB. If the singers are wisely selected, everything will go smoothly. At least one bass voice low enough to lend sonority to the low notes should be included in the bass-baritone section. A high baritone "rover" can be assigned the second tenor part if re-enforcement is needed in the tenor section where there is division of parts. The director will find boys willing to make even this supreme sacrifice for the good of the cause! At least two light floating soprano voices are essential. In five-part madrigals with divided soprano, each should be placed on one of the parts. The second sopranos are also "rovers" for they sing where they are most needed and best suited in four part madrigals. Altos who can use the

upper register are needed because altos will sing some relatively high notes where there is no second part. Students interested enough to elect a small group in high school will be challenged by whatever assignment the director offers them, however difficult it may first appear.

What else is important in the selection of singers for a madrigal group? No matter how good a voice a student may have, he will be a successful member of the group only if he possesses qualities of musicianship such as sensitivity to pitch, blend, balance, and interpretation. He should have some facility in sight reading or have such a good ear that he will learn readily by rote. He must have an excellent attendance record. He must accept the fact that small ensemble membership will be his principal extra-curricular activity. He must get along well with other people for teamwork is essential. He should have an attractive personality and make a good appearance. And finally he should have parents who understand and appreciate the fact that he will have many calls upon his time to serve the community.

Is the creation of atmosphere necessary to the success of a program given by a madrigal group? Elizabethan costumes, a table and candles can be charming and altogether delightful to an audience, but not essential. Since an entire performance of madrigals is seldom presented, it seems inappropriate to ask a group of youngsters to do a Hindemith chanson, an American folk song, or a Spanish Christmas carol in an Elizabethan ruff! Sometimes robes are suitable, sometimes a party dress, sometimes formals. Boys enjoy appearing in dark suits, white shirts, and long ties.

How should tryouts for a small ensemble be conducted? Tests of the teacher's own making or standard tests which measure pitch and rhythm with some degree of accuracy should be used. The ability to blend and the ability to be independent on a part must also be tested. General scholarship must be considered. Not only is there much memorization of music but also the many invitations for performances which small ensembles receive make it unwise to select a weak student whose academic work will suffer because of his membership in the group. However, the desire to be a part of such a group often serves as motivation and can be responsible for improvement of grades.

What kind of music besides madrigals is suitable for a small group? Particularly fitting are folk songs and novelty numbers to which the group can add action. Boys and girls soon lose their self-consciousness in bringing a song to life with a few restrained, suitable, and charming gestures, and invariably please their audiences. Much other music may be

(Continued on Page 62)



COMPOSER, CONDUCTOR, COMEDIAN

... that's

JACKIE GLEASON

by Albert J. Elias

TELEVISION VIEWERS who have a propensity toward comedy know the name of Jackie Gleason. Mention it to them, too, and more than likely they will conjure up the picture of the immense, baby-faced, bright-eyed, hilariously impudent comic taking pratfalls or ogling and, subsequently, 'following the girls' into the wings. Few of them, I dare say, are apt to visualize the man who is back this season with his hour-long comedy-variety show (Saturday evenings, CBS-TV), as a composer—sitting up late at night, working over a theme song for his program. Nor are they apt to visualize him in another off-stage rôle—as conductor of a symphony orchestra. The fact is, however, that John Clemens Gleason of Brooklyn, New York, is both composer and conductor, as well as the rotund good humor man.

What he may do in his capacity as musician, in the future, may very well seem almost as important to musical ears as what Gleason has done in the past. Offers have come to him to conduct the Philadelphia Orchestra, the Colorado Symphony, and the Hollywood Bowl Orchestra—"and with my own music, too," as Jackie adds, smiling proudly. And at this moment he is in the process of accepting the Boston Pops' invitation to appear as guest conductor sometime soon. No matter what he does in the days ahead, in the meantime whenever he gets a chance he will "poke away at the piano," as the comedian-composer puts it, "and write some more little tunes."

His modesty about the popular song hits he has composed, such as *Lovers' Rhapsody* and *Melancholy Serenade*, the theme song for his Saturday show—both of which have been performed by such units as the Indianapolis Pop Orchestra and the Atlanta Symphony—extends to every phase of his career. One need only ask him how he accounts for being successful on so many fronts to find that out. "Anyone who's on TV can have enormous popularity," he will answer. "Probably because they're on much more intimate terms with him—since he's right there in their living-rooms—the public takes to a TV performer even quicker than to a movie star," says Gleason.

"Music and comedy," Gleason states, "are virtually blood-brothers. Comedy has pathos in it, simpleness of

line, and it sets a mood. Just like music. Comedy isn't difficult to understand, either. Nor is music. And, above all, like music, it appeals to people's emotions."

From his brand of comedy, too, a lot of Gleason's musical compositions have stemmed directly. "The comedy I do," he says, "is a mirror of ourselves. I call it 'nudge comedy'—and, by that, I mean that while people are watching the comedy they're nudging each other and exclaiming how what they're seeing actually happened to them, to Harry, or to someone else they know."

No better example of this "nudge comedy" is found than in the series of characterizations Gleason has chosen for himself on the program. There is Reggie Van Gleason the Third, the determinedly devil-may-care playboy; Ralph, the bumbling Brooklyn bus driver who is the ideal husband—he thinks! Then, too, there is Rudy the Repairman—less handy than he is destructive; Fenwick Babbitt, who attempts impossible jobs and fails spectacularly; the Loud Mouth, who roars at his own miserable jokes; Joe the Bartender—a familiar tavern philosopher, recounting one adventure after another of imaginary patrons of his saloon; and the Poor Soul, a voiceless character who is intended to symbolize the "little man."

A typical Gleason program finds the Poor Soul having a tussle with one of those beds that pull out of a closet—and losing it; Joe complaining about the demanding habitués who hang around his saloon; Reggie mixing himself a potent drink that throws him to the floor.

All these Gleason characterizations, moreover, have inspired the comedian as a composer, too. For he has collaborated with others in creating such comedy songs as *Poor Soul*, *Reggie Van Gleason the Third*, and *Here's Charlie*, which is used as the theme song for the Loud Mouth's sketches.

On the more serious side, John Gleason has also written a piece in four movements called *Tawny*. *Tawny* is described as a tone poem with an overture plus three movements that are devoted, variously, to the Blues, the Minuet, and the Waltz. It was this work, too, that was presented on Gleason's show in the form of a ballet—with some seventy-odd dancers (Continued on Page 41)

AMERICAN SCHOOL MUSIC

... an assessment

by James L. Mursell



IN AN ADDRESS before the Music Educators National conference last April and reprinted in the September issue of ETUDE, President William Schuman of the Juilliard School assessed American School Music from the standpoint of the professional musician. I have been asked to make a similar assessment from the standpoint of the educator.

My starting point must be briefly to formulate the purpose of American school music. About this there need be no theorizing. Its determining purpose must evidently be to make music an enduring and constructive influence in the lives of American citizens, as universally as possible. Nothing short of this makes sense for an enterprise of such magnitude.

This, clearly, is a very large undertaking. Yet, considering the strong public support for school music, the devotion of the great army of music educators, and the unique opportunity of reaching millions of children through twelve formative years, it seems feasible. Moreover, much has been learned by experience over the years. So it seems possible to say that we can see our way fairly clearly toward the desired end, ambitious though it be.

What, then, are the things that must be done? I shall try to point out those that seem to me the most crucial.

1. *We must begin young.* Suitable, constructive, convincing musical learnings and experiences for young children are supremely important. Lifelong attitudes and proclivities are unquestionably formed during childhood. So the music program in the elementary school is a matter of the highest concern.

Many professional musicians think of school music largely in terms of secondary school performing organizations, which exist in quite amazing profusion. This is natural enough, but it easily leads to a wrong focus. Our first business is not to promote and develop high school performing organizations, no matter how excellent. Rather it is to foster a widespread, vital, enduring musical culture, as an influence for better and happier living. If this is to be done, we must capture the children for music.

To bring music effectively to children calls for musicianly leadership of a high order. Trained expertness, wide knowledge, and refined taste must be brought to bear. But they must be brought to bear with a real insight into the ways in which children respond to and learn music, into what will and will not work out in dealing with children.

2. *The school as a whole must be made a musical environment.* Certainly there must be systematic and spe-

cific music study. But if music is treated simply as another subject in our crowded curriculum, our basic aim will never be achieved. For this, nothing less will do than to make our schools *musical schools*.

If music is to permeate the life of a school, various patterns of co-operation are necessary; and these are already emerging. A music specialist is lucky if he can visit each elementary-school classroom for twenty minutes weekly, and so the classroom teachers must handle much of the music. To argue that they can do little or nothing because of lack of musical training is unrealistic. They must be drawn in and utilized, for the alternative is the failure of the program.

As a matter of fact, experience proves that teachers with slender musical training can do much that is worth while, granted proper help. This means giving them encouragement and confidence, providing them with suitable materials and devices, and above all, stimulating them to learn. All this is possible. A corps of musically enthusiastic and effective teachers can be developed in the elementary school. But the essential condition is expert and sympathetic musicianly leadership.

In the secondary school, student leadership has proved feasible. Extensive programs of small instrumental and vocal ensembles have been developed by this means; and many other types of musical activity also become possible. Again, the course in general music, too frequently the orphan child of the curriculum, is rich with vital possibilities.

Thus the function of the music specialist tends to become the exercise of broad and effective musical leadership, aiming to develop and extend musical interests permeating the whole institution.

3. *We must have a program which is both rich and vital, and also sequential.* To achieve our basic aim, it is necessary to bring about a steady growth in musical competence and insight throughout the school years. This requires a program combining both *scope* and *sequence*, to use two technical but convenient educational terms.

In the past, much school music teaching emphasized sequence but neglected scope. The intention was to develop music-reading ability as a tool skill. The so-called fundamentals were set up and taught in sequential order. There was little concern for the artistic quality of the music used, or for the range and (Continued on Page 60)

Grade 3

In a Swan Boat

(Barcarolle)

JULIA SMITH

In moderate time ($\text{♩} = 50$)

p

mp

Ped. simile

mf

p

First system of musical notation. Treble and bass staves in G major. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a harmonic accompaniment with chords and moving lines. Performance markings include *dim.* (diminuendo), *poco rit.* (poco ritardando), and *mp a tempo* (mezzo-piano at tempo). A fingering number '1' is written below the bass staff in the third measure.

Second system of musical notation. Continuation of the melodic and harmonic lines from the first system.

Third system of musical notation. The treble staff features a melodic line with fingerings 2, 5, 2, 1, and 2. The bass staff continues the accompaniment. A crescendo hairpin is visible in the treble staff.

Fourth system of musical notation. The treble staff begins with a triplet of eighth notes marked with a '3' and *mp* (mezzo-piano). This is followed by a long melodic phrase spanning the next two measures. The bass staff continues the accompaniment. A decrescendo hairpin leads to a *pp* (pianissimo) marking in the final measure.

Lyric Arabesque

The lyricism of this piece should be emphasized chiefly by bringing out the eighth-notes in the right hand, much as you would play the E minor Prelude of Chopin. The left-hand arabesques should be quite soft and much less expressive than the lyric part. While the harmonic structure appears to be a series of 7th, 9th and 11th chords, the tones which comprise these are usually suspensions; that is, carried over. The effect is that of genuine bi-chordal structure, although the tonality throughout gravitates around D major. This is the key in which both the lyric part and the arabesque resolve at the end.

NORMAND LOCKWOOD
Edited by Isadore Freed

Moderate andante quarters

PIANO

espress.

(p) p *pp*

a tempo

poco rall. *pp*

un poco rinforzato

poco rall. *p*

a tempo

pp *pp*
p espress. ma non troppo

espress. a tempo
poco rall. pp

a tempo
poco rall.

quasi a tempo
piu rall. pp

poco rall. pp

Rondo from

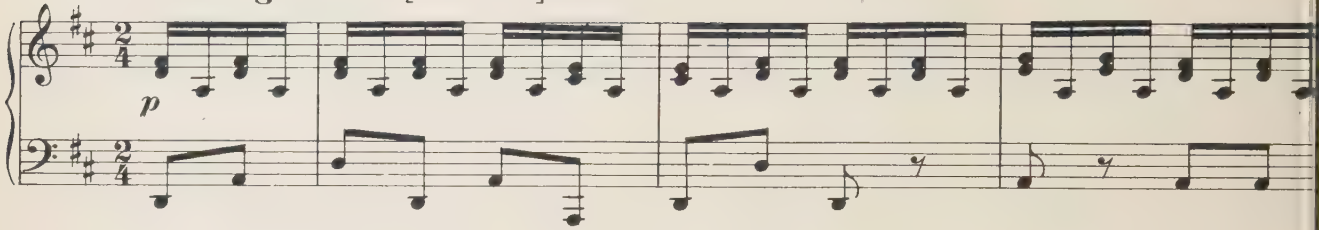
Duettino No. 3

Secondo

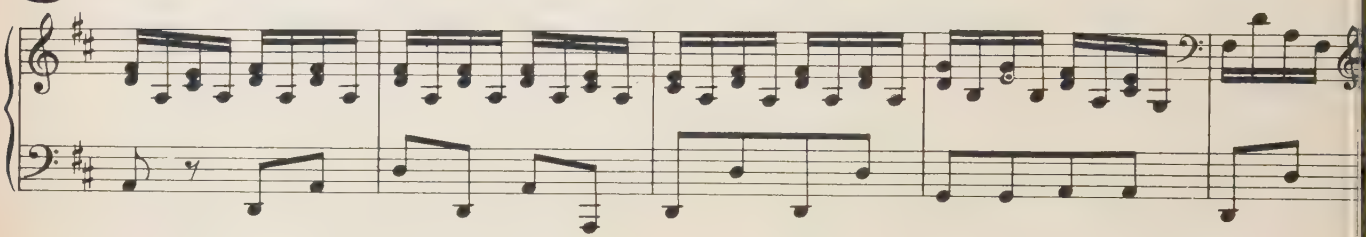
TOMMASO GIORDANI

Edited by Douglas Townsend

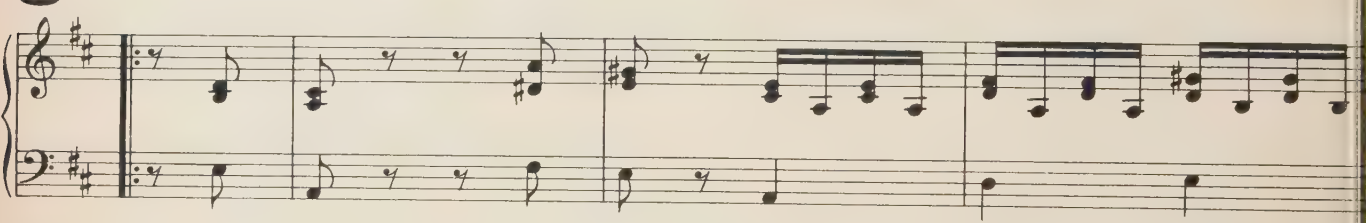
Andante grazioso [♩ = 112 - 120]



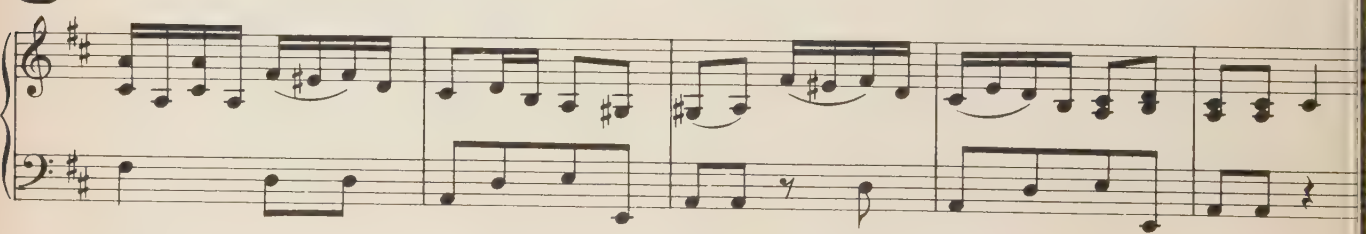
4



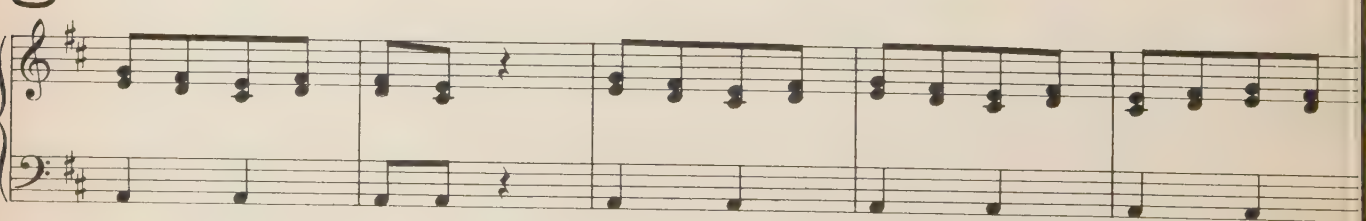
9



12



17



Rondo from

Duettino No. 3

Primo

TOMMASO GIORDANI

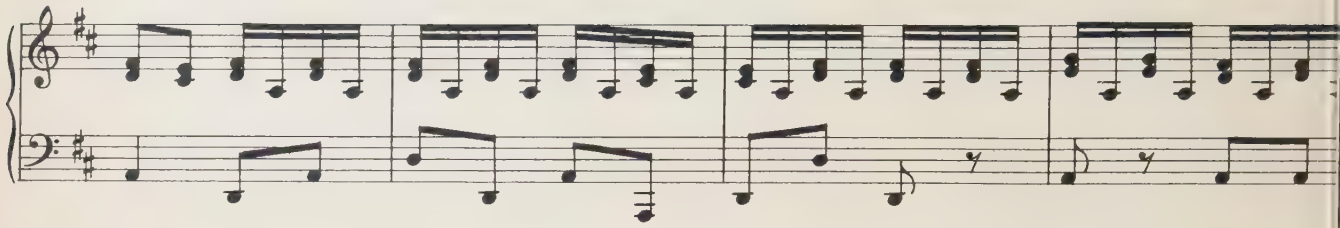
Edited by Douglas Townsend

Andante grazioso [♩ = 112 - 120]

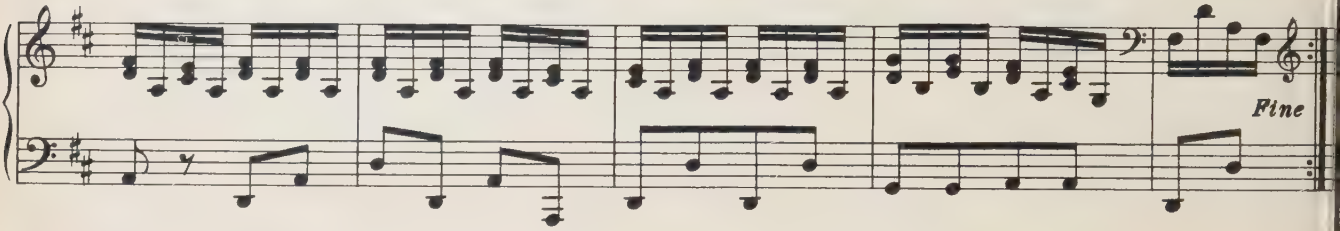
The musical score is written for a single melodic line and a basso continuo line. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Andante grazioso' with a metronome indication of 112-120 beats per minute. The score is divided into five systems, each with a measure number in a circle at the beginning of the first staff. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. The fourth system starts at measure 13 and ends at measure 16. The fifth system starts at measure 17 and ends at measure 20. The score includes various musical notations such as trills (tr), first ending brackets (1), and dynamic markings ([p]).

Secondo

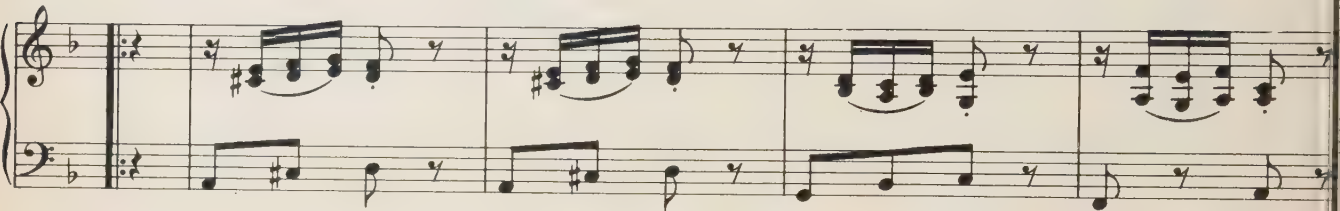
22



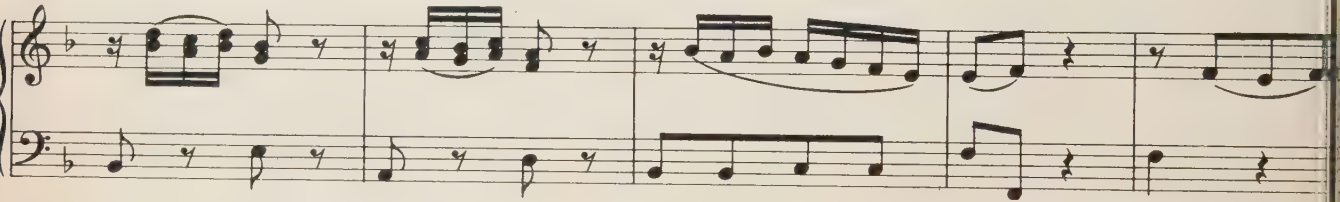
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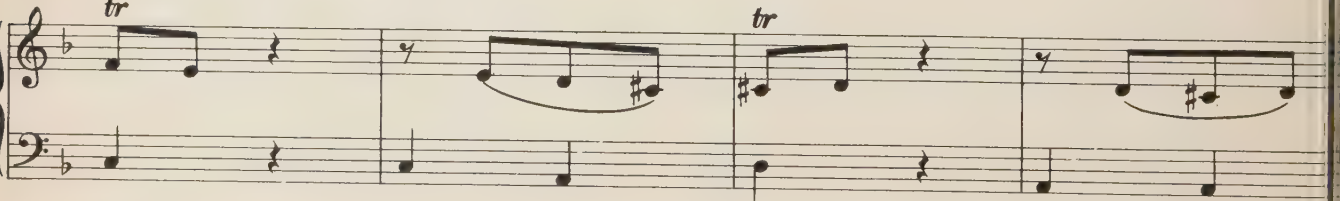
31



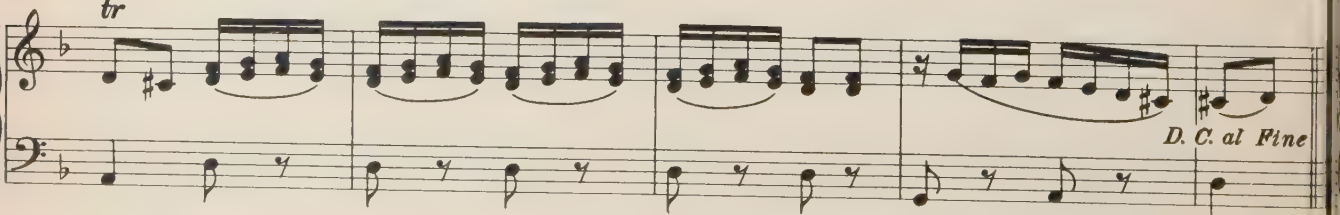
35



40



44



Primo

22

tr

tr

26

tr

tr

tr

tr

Fine

31

35

tr

tr

tr

[tr]

40

[tr]

D.C. al Fine

Bells

Secondo

URSULA LEWIS-MAMLO

Not too fast (♩ = 76)

PIANO

p

p dolce

Ⓐ

Ⓑ

Ⓒ

Ⓓ *a tempo*

poco rit.

p dolce

Ⓔ

pp

pp

Bells

Primo

URSULA LEWIS-MAMLOK

Not too fast ($\text{♩} = 76$)

PIANO

p dolce

①

②

8va

8va

8va

2

③

f

mf

poco rit.

5

④ *a tempo*

p

⑤

rit.

p

L 4444 5600

Tablets ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Ped. 4

By the Waters of Minnetonka

for Hammond Spinnet Organ

THURLOW LIEURA

arr. by *Mark Lau*

Moderately

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for three parts: Treble, Bass, and a lower Bass part. The tempo is marked "a tempo". The Treble part features a melody with a repeat sign and a first ending. The Bass part features a bass line with a repeat sign and a first ending. The lower Bass part features a bass line with a repeat sign and a first ending. The score is written on three staves.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Bass, and a lower Bass part. The key signature is one sharp (F#). The Treble part features a melody with eighth and quarter notes, often beamed together. The upper Bass part provides a rhythmic accompaniment with eighth-note patterns, some beamed in groups of four. The lower Bass part consists of a simple harmonic line with quarter notes. The lyrics 'The Rose Tree' are written below the lower Bass staff.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Bass, and Bass. The key signature is one sharp (F#). The Treble part consists of a single melodic line. The Bass part consists of a single melodic line. The Bass part consists of a single melodic line. The score is written for three parts: Treble, Bass, and Bass. The key signature is one sharp (F#). The Treble part consists of a single melodic line. The Bass part consists of a single melodic line. The Bass part consists of a single melodic line.

from "Highlights of Familiar Music for Hammond Spinnet Organ" arr. by Mark Laub
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ETUDE - JANUARY 19

This page of musical notation is for a piano piece, likely in D major and 3/4 time. It features a complex arrangement of staves with various musical elements:

- Staff 1 (Treble and Bass):** The treble staff begins with a melody of eighth notes. The bass staff features a triplet of eighth notes, followed by a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 2 (Treble and Bass):** The treble staff continues the melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 3 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 4 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 5 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 6 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 7 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 8 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 9 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 10 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 11 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 12 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 13 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 14 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 15 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 16 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 17 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 18 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 19 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.
- Staff 20 (Treble and Bass):** The treble staff has a melody. The bass staff has a series of eighth-note runs. A '3/4' time signature change is indicated.

Key markings and dynamics include:

- Key Signature:** D major (two sharps).
- Time Signature:** 3/4.
- Dynamic Markings:** *rit.* (ritardando) and *a tempo*.
- Performance Indicators:** A circled 'U' and a boxed 'L' are present.

Westward Ho!

MARGERY M^CH

Moderato

mf

mf

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a simple harmonic accompaniment of quarter and eighth notes. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure is similar. The third measure features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth measure is similar. The score is written in a clear, legible style with a large font for the notes and a smaller font for the staff lines and clefs. The overall appearance is that of a professional musical manuscript.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the piece. The score concludes with a final cadence in the treble staff.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part begins with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The tempo/mood is marked "Quietly". The score consists of five measures. The first measure is a whole rest for the voice and a whole note G for the piano. The second measure has a half note G for the voice and a half note G for the piano. The third measure has a half note A for the voice and a half note A for the piano. The fourth measure has a half note B for the voice and a half note B for the piano. The fifth measure has a half note C for the voice and a half note C for the piano. The piano part is marked with a piano (*p*) dynamic. The score is written on a single system with a grand staff (treble and bass clefs).

This page of musical notation is for a piano piece, likely in G major (one sharp). It consists of several systems of staves. The top system includes a grand staff with a treble and bass clef, and a single bass staff below. The first staff of the top system has a melodic line with a slur and a fermata, marked *a tempo*. The second staff of the top system has a melodic line with a slur, marked *pp* (pianissimo). The third staff of the top system has a melodic line with a slur, marked *molto rit.* (molto ritardando). The fourth staff of the top system has a melodic line with a slur, marked *mf* (mezzo-forte). The bottom system includes a grand staff with a treble and bass clef, and a single bass staff below. The first staff of the bottom system has a melodic line with a slur, marked *f* (forte). The second staff of the bottom system has a melodic line with a slur, marked *mf*. The third staff of the bottom system has a melodic line with a slur, marked *f*. The fourth staff of the bottom system has a melodic line with a slur, marked *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, slurs, and fermatas.

Birthday Bells

Brightly (♩ = about 160)

MARTHA P

The musical score is written for piano in 4/2 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system is marked *mf* and includes fingering numbers 5, 2, 3, and 5. The second system continues the melody and bass line. The third system is marked *mp* and includes the instruction "very marked", with fingering numbers 4, 2, 3, 5, 2, and 1. The fourth system is marked *p* and includes the instruction "growing softer", with fingering numbers 4, 2, 3, and 5. The score features various musical notations including eighth notes, quarter notes, and half notes, as well as dynamic markings and articulation marks.

Musical score system 1. The upper staff features a series of chords, each marked with a fermata. The lower staff contains a melodic line. The tempo/mood is indicated as *mp* very marked. A crescendo hairpin is shown above the upper staff.

Musical score system 2. The upper staff continues with chords and a melodic line. The lower staff features a melodic line with a triplet of eighth notes. The tempo/mood is indicated as *mf* and *p*. A crescendo hairpin is shown above the upper staff, and a decrescendo hairpin is shown below the lower staff. The tempo is marked as *slower*.

Musical score system 3. The upper staff features a melodic line with a 5/2 time signature. The lower staff contains a melodic line. The tempo/mood is indicated as *mf*. The tempo is marked as *in time*.

Musical score system 4. The upper staff features a melodic line. The lower staff contains a melodic line. The tempo/mood is indicated as *p*. The tempo is marked as *gradually slower*.

PHILADELPHIA'S ACADEMY OF MUSIC

(Continued from Page 11)

made his debut in "Rigoletto" in the Academy on December 29, 1903.

A modern music play had its first presentation in the United States when the Philadelphia Civic Opera Company gave Richard Strauss' "Ariadne auf Naxos" in the Academy on November 8, 1928.

The first successful demonstration of "music by remote control" was conducted by The Philadelphia Orchestra and Bell Telephone engineers in the Academy on April 12, 1933. The Orchestra played in the foyer and the music was transmitted by wire to the auditorium, which was empty except for Dr. Leopold Stokowski and a group of listeners.

A concert by The Philadelphia Orchestra was televised for the first time from the Academy on March 21, 1948.

Visitors from all over the world have marveled at the acoustical advantages of the historic Academy of Music—an opera house built as carefully as Stradivarius fashioned his precious violins. Sound engineers have pronounced the building's acoustics as perfect.

Credit for the acoustical properties of the Academy has been assigned to the Philadelphia architects who designed it, Napoleon LeBrun and Gustavus Runge. LeBrun was the partner who interested himself in acoustic problems. La Scala, since its erection in 1778, had been noted for its superb acoustics, and LeBrun went to Milan for first-hand study of that opera house. That he returned to do his work with skill and thoroughness is reflected in the Academy's clear resonant auditorium.

To the ordinary eye there does not seem to be anything unusual about the construction of the auditorium. Yet the audience sits above a dry well under the parquet floor that resembles a gigantic tea cup. This corresponds to the great dome in the ceiling, and thus the sound is "cushioned" between these hollow sounding boards.

The same principle is used in the construction of the walls around the auditorium. They are also circular and so, in all directions, the sound waves are whirled around instead of hitting sharp corners, which produce echoes.

The auditorium perhaps can best be described as having been built like an egg standing on end. About a quarter of the way up, a floor is constructed parallel with the ground. This creates a well in the bottom part of the egg and furnishes a floor on which the audience sits. Then, about a fifth of the way from the top of the egg, another dividing plane is inserted—the auditorium roof. The inner rounded

shell of the egg forms the auditorium walls, and space for the stage is cut out on one side.

The Academy was built with such thick walls—and with so many inner walls—that outside sounds have no effect. There are three walls of brick and cement, one within the other, and each three feet thick. The first or outside wall encloses the entrance lobby on the Broad Street side. The second encloses a horseshoe promenade surrounding the auditorium itself, which, in turn, is shielded by a third wall. Altogether, the main auditorium is insulated from the outside by nine feet of brick, with air spaces between walls aiding the insulation.

The dry well beneath the parquet floor is credited with being a main factor in the Academy's splendid acoustics. Special care is taken to keep it dry and clean. Sound coming from the stage is absorbed by the well, thereby not bouncing back to produce echoes. Beneath the stage is another well.

With the possible exception of the Paris Opera House, the Academy building has the most interesting and cavernous catacombs in the world. Its dungeon-like basement contains massive pillars and is dimly lighted. There appear to be endless chambers and corners where equipment and properties are stored.

Over the 100 years of its existence few major changes have been made to the Academy of Music, and the venerable brownstone and red brick building today is badly in need of rebuilding.

A century ago crinolined women and Congress-gaitered men climbed the re-

splendent new wooden stairs of the Academy to the family circle and amphitheatre to see and hear the Italian operas. Today patrons descend steel staircases. Workmen who removed the old wooden stairs 16 years ago found they had been built with nail, screw or bolt, the risers and treads having been joined by wooden pegs.

In 1907 additional boxes in the balcony and parquet circle were installed. Fifteen years later the building was given a separate entrance to the east, suitable for lectures and musicals.

In 1904 a new border lighting system, needed for more than a quarter of a century, was installed. This was the first radical change in stage lighting in forty years. With these new lights, a red or blue light could be thrown 60 feet from the "border" of the stage. The old reflectors threw light only one-third that distance, leaving the stage shrouded in shadow.

Another change that few people remember is the removal of the "apron" stretching some 20 feet beyond the auditorium beyond the footlights. It created a strange illusion to have a prima donna walk out to sing an aria and then return to the stage set again, and so the apron was removed. Upon removal, however, the world's best pipe organs, which had been under the apron, had to be set up on the stage.

In connection with the birth centennial celebration, it has been decided to erect on a long range rebuilding program for the Academy, bringing it up to date in its physical appearance but in no way interfering with or detracting from its great acoustical properties.

Heading the centennial committee as general chairman is G. Stockton Strawbridge, president of Strawbridge & Clothier department store. In summing up the aims of his committee, Strawbridge stated: "The Academy has an economic as well as a cultural stake in its future. Business has a stake in its day-to-day operations but from the national and international prestige the Academy has. The Philadelphia Orchestra have brought to this area. The rebuilding and strengthening of this great center of music and the arts should be an important part of the far-reaching civic renaissance now taking place in our city."

"The centennial offers us an opportunity to express appreciation for the Academy's valuable contributions of the past century and to provide fun and launch it successfully on a second century of distinguished activity."

THE END

etude—january

THE COVER THIS MONTH

ETUDE's cover this month shows a combination of the old and the new: the old, a cross section showing the stage and adjoining area of the Academy of Music, as originally prepared by the architects, Napoleon LeBrun and Gustavus Runge; the new, a photograph showing part of the string section of The Philadelphia Orchestra with Maestro Eugene Ormandy on the podium. The original, a kodachrome transparency, is the work of Adrian Siegel, widely known photographer-cellist, member of The Philadelphia Orchestra. The courteous co-operation of the Academy of Music management in supplying the architect's drawing is greatly appreciated.

THAT'S JACKIE GLEASON

(Continued from Page 22)

ping to jazz rhythms in a typical street scene, at one moment, and gliding through the paces of a ball, the next. You could safely say one thing," med Gleason as he spoke about any and his first piece, *Lovers' Rhapsody*, which was not only conducted by Jackie but was introduced to the television audience by Deems Taylor. "I'm mainly going to take advantage of program to show off all these hidden talents of mine! Right now, for instance,

I'm hoping to finish another four-part ballet like *Tawny* by the end of February."

For the most part, though, Jackie has composed a lighter variety of music than these pieces for his large, full-sounding "Romantic Jazz" orchestra. A little number called *Christmas in Paris* has been his new contribution to the past holiday season, while *Obey* has been recently serving the crooner Gordon MacRae very well, indeed. His *Honey* is used by the Bulova Watch Company during its commercial on his program, and another tune of his has been taken up by Old Gold Cigarettes for background music to their commer-

cial on his show. In addition, Gleason has composed the song, *A Wonderful Night*, which is used to introduce the Tommy and Jimmy Dorsey TV program, "Stage Show," as well as the incidental music for a play he starred in on "Studio One."

Jackie's music is first his mood music, then the public's. "Music To Remember Her," "Music To Make You Misty," "Music For Lovers Only" are probably the most familiar titles of the dozen or so albums Gleason has had recorded. And not only has he supervised the recordings of his music, but he has conducted them. For Gleason

(Continued on Page 47)

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the Degree of Bachelor of Music? _____

University Extension CONSERVATORY

STORY OF ROY HARRIS

(Continued from Page 12)

when the emotional climax demanded it. In these contrasts, and in these affinities, Harris remains true to himself.

Important as musical Americanism is for Roy Harris, another source of inspiration is equally powerful in his music: counterpoint of freely combined melodies in a broadly conceived modal style. To Harris the modal system is not merely a contrived academic scheme. To him, each mode reflects an emotional state, much as Plato stated the idea twenty-five centuries ago. But this Greek "ethos" assumes an entirely different aspect in the correspondence of modes to moods in Harris' music. A mode conveys a dark mood when its initial intervals are small; the mood is bright when these intervals are large. According to the specifications, the brightest mode is the Lydian (corresponding to a scale played on white keys beginning on F), for it opens with three whole tones. The Locrian mode (corresponding to a scale played on white keys beginning on B), is darkest, because it begins with a semitone, and has a diminished fifth between its first and fifth note. The Dorian mode (corresponding to a scale played on white keys beginning on D) is neither bright nor dark, for it is completely invertible, so that the intervals from D up the white keys to the next D an octave higher are the same as the intervals from D down the white keys to the D an octave below. In his Third String Quartet, which is a series of preludes and fugues in different modes conveying different moods, Harris follows this scheme of psychological modality with astounding consistency.

In his treatment of harmony, too, Harris has a system of symbols. He relates triads not through the traditional cycle of fifths, but through common tones. The C major triad, for instance, is related to A-flat major, to C-sharp minor, to A major, and to any other triad that has C, E, or G in it. In his polychordal harmony, Harris superimposes such related triads. The one tone in common helps to create a degree of euphony, not otherwise available in polytonality. According to the emotional spectrum of Harris' harmonies, a major triad piled upon a related major triad produces a "savage bright" effect; two minor chords, one on top of the other, make for a "savage dark" combination.

Despite the formidable intellectualism of his harmonic theories, Harris is anything but a musician in an ivory tower. His childhood and adolescence, spent among simple people, made Harris a

gregarious person, capable of easy communication with all types of people. He cannot live alone with himself; he must project his ideas. That is why he loves to teach. He has had numerous teaching positions—at Cornell University, Colorado College, at Utah Agricultural College, George Peabody College for Teachers in Nashville, and at the Pennsylvania College for Women in Pittsburgh. But he is never content to be just a professor of music. Invariably, his program has expanded: he has organized festivals, invited famous musicians to be guest teachers, and engaged string quartets to give performances for the students. He had such festivals every summer in Colorado Springs; he organized the Cumberland Forest Festival in Sewanee, Tennessee, and—for a grand climax—the Pittsburgh International Contemporary Music Festival of 1952, of which he was executive director. This was a festival on a big scale, rivaling the famed European festivals. Works by several dozen European and American composers, for orchestra, chorus, chamber music groups, piano and voice were included in the programs. The scope was truly international.

In all of Roy Harris' activities of the last twenty years, Johana Harris has been his most faithful helpmate. A brilliant pianist, she has played the first performances of all Harris' piano music, and has served as the pianist in chamber music festivals organized by him. Born in Canada as Beulah Duffey, she studied at the Canadian Conservatory at Ottawa and at the Juilliard School of Music in New York. The name Johana was given to her by Roy Harris to honor Johann Sebastian Bach. But why only one 'n'? The explanation is somewhat involved. Roy Harris is an amateur numerologist, and believes that five is his lucky number. Any number divisible by five is also lucky for him. Now, each letter of the Alphabet has its own number, and the sum total of the letters in the name Johana, with a single 'n', is divisible by five. Roy Harris and Johana were married in the town of Union (containing five letters), on the 10th day of the 10th month of 1936 (an auspicious year, for the sum of its digits is 19, and the sum of the digits in 19 is 10, which is twice five).

Roy Harris is a common name. There are 6 Roy Harrises in Chicago, 6 in Denver, and 6 in St. Louis; 5 in Kansas City and 5 in Los Angeles; 4 in Cincinnati and 4 in Dallas; and at least 2 in each major city in the United States. There is no tag of exclusivity in the name, and Roy Harris rather welcomes the idea that

there are so many men in various professions bearing the name in common with his, for it agrees with his philosophy of community. But he takes no distinctions as well, and appreciates the various honors he has received from official and academic institutions. He is the recipient of the Elizabeth S. Coolidge Medal for eminent service in chamber music; Award of Merit from the National Association of Composers and Conductors for outstanding contribution to American music; and First National Committee of Music Appreciation Award.

In 1941 Roy Harris received an honorary degree of Doctor of Music from Rutgers University. He could not read the florid Latin of the citation which described him as "optimi ingenii," but the vellum diploma was most impressive, and Harris had it framed and hung on the wall of his studio.

On his fiftieth birthday, he received the citation for distinguished citizenship from the Governor of the State of Colorado, which declared: "As a composer, you have given our schools, churches and concert halls American music which characterizes our age and our time; as a teacher, you have spoken to students throughout America of the worth and dignity of American culture, and you have, by your example, given encouragement to them to create and play the vital new music of our free and democratic land."

The career of Roy Harris, from his beginnings, through a late start, to a pinnacle of achievement in a special and difficult art, is indeed an inspiring American story. THE

NEW RECORDS

(Continued from Page 19)

Schumann: *Davidbündler Dance Symphonic Etudes*

A curious record. The *Davidsbündler* is played buoyantly and impeccably by pianist Rudolf Firkusny with ideal intonations and proportions. Firkusny is not only inside the music, and the music emerges as if it were some superhuman provision, completely right in its details and in its large outlines. This is the Adrian Aeschbacher performance (Decca) are the best on LP. But the *Symphonic Etudes* are affected and hectic with inexact rhythms, a lack of fundamental pulse in most of the slower variations, careless pedaling and missed notes, which the exceptionally faithful recording reveals mercilessly. Geza Anda's version (Angel) is cleaner and more spontaneously *tuoso* playing. (Capitol P8337)

—Joseph E.



Modern Fingerings for Scales and Arpeggios

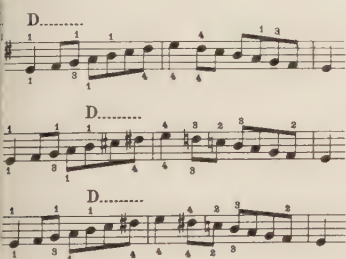
by Harold Berkley

. You referred fairly recently special fingering for one-octave and arpeggios on one string, don't remember that you have even the fingering on the Violin 'age. Not in the last ten years, st. . . . If it would not be too trouble, would you mind exchanging the fingering? It would be of help to me, and I expect to many other readers as well . . ."

Mrs. A. F. K., Massachusetts

is a good question and a timely one, for in the violinistic world these days there is much talk of scales and how they should be fingered.

ETUDE for last September I introduced the modern fingerings for one-octave scales and arpeggios, which most of the controversy is about; so this discussion of single string scales and arpeggios is decidedly in order.



It is understood that the Scales A, B and C are to be played on one string only. The same fingerings apply to all keys and also to the other strings. In the Examples, the first fingering, for the ascending scale, is preferred by most players as being more in keeping with the modern principle that two short shifts in technical playing are usually better than one long one.

The fingerings for the three descending scales are based on the sound principle that in technical passage-work it is better to shift downward on a half-step than on a whole-step. This principle need not be so careful-

ly observed on an ascending scale.

Some tradition-minded teachers cast doubtful eyes on the "unorthodox" fingering for the descending harmonic minor scale, Ex. C—to them it does not "look" right. The omission of the third finger seems to them something like a missing front tooth! Yet the fingering is completely logical and technically easy—all the player need do is to keep his second finger on the sixth note of the ascending scale until it is needed on the descending scale. The shift from the sixth note to the fifth (2 to 3) is both shorter and firmer than the traditional fingering—4 (on the top note), 3, 2, 1, 4, 3, 2, 1.

The modern fingerings for arpeggios (both 3-octave and single string) follow the same trend towards making a shorter shift to a stronger finger.



In Ex. D, taking the G with the second finger leads the hand forward in preparation for the shift to the fifth position, and it also calls for a narrower shift. The descending shift is also shorter if the G is taken with the 2nd finger instead of the 3rd, the 1st finger extending back as the shift is made. In Ex. E, the major third between the first notes makes the use of the 2nd finger on the G sharp impractical. So the traditional fingering is better here. However, for the second inversion of a triad, the modern fingering (shown in Ex. F.) is infinitely superior—for the reasons given in connection with Ex. D. The same reasons are equally cogent for the diminished seventh arpeggio, Ex. G.

These fingerings *look* difficult, but

actually they are not. Granted that a violinist who has spent years practising the traditional fingerings might find some difficulty in gaining fluency in the new system—it might take six months—the fact remains that students who are given the modern fingering from the first have no more trouble learning it than other students have learning the older fingering. This has been proven true very many times in my experience.

Publicity Advice

"... I am up against a problem, and if you can help me solve it I shall feel deeply indebted to you. . . . My mother and I have moved recently to this town, more than a thousand miles from where we used to live, where I was fairly well known as a violin soloist. . . . My question is, how can I become known as a player and as a teacher in this community? . . . We have lived here now four months, and I have not gained a solo date or a pupil as yet. . . . What shall I do?"

Miss K. R., Iowa

Your problem is by no means an uncommon one: There are many young violinists—and others, singers and instrumentalists—who study in a certain city, attain some popularity there, and then have to move to a town where they are quite unknown.

There are several paths by which being unknown can be overcome. Not knowing your violinistic ability, it is a little difficult for me to say which is the best one for you. The most obvious first step, if you are equipped for it, is to rent a small hall or church room and give an invitation concert, inviting those people (strangers as well as friends) who you think would be interested in hearing you play. It would be sound tactics to ask a singer—if you know a good one—to share the program with you. This would

(Continued on Page 49)



Studio forum

TEACHER'S ROUNDTABLE

Maurice Dumesnil

Note Spelling

Q. Are the terms "do—re—mi—fa—sol—la—si" Latin or Spanish? Should they be used as fixed names on the piano instead of A—B—C etc.? Or are they used in formation of scales in various keys, forming a cycle of scales? Many thanks in advance.

E. R. F.—Texas

A. The syllables "do, re, mi, fa, sol, la, si, do" are Latin and in use in Italy, France, Spain and other Latin countries where they are only used for solfeggio exercises.

In England and America, for instance one uses A, B, and other letters to designate notes; and in Germany also, like dur, H moll, etc.

In principle the syllables are attached to fixed notes (and they are indispensable for singing purposes), but when the movable do is used they become applicable to any major scale. The latter system, however, is rather rudimentary and can never substitute for the real study of key signatures, relativity of majors and minors, and all other phases of reliable and serious musical theory.

A Handicap

Q. How does one teach technique to a teen age girl who has long fingernails and will not cut them? Does it do any good to try to teach the Hanon studies to such pupils? Thank you for advice on this.

(Mrs.) W. E. L.—Indiana

A. There is no way to teach technique, or at that, anything else to a girl who refuses to trim her long fingernails. Neither Hanon nor any other studies will help, because the position of the fingers being unavoidably wrong it will

(Continued on Page 49)

VIOLIN QUESTIONS

Harold Berkley

An Inferior Make

W. J. D., Florida. Friedrich August Glass was a member of a large family of violin makers who worked in Klingenthal, Germany, during the 19th century. He made most of his violins between 1840 and 1855. They are not very well liked because of their hard quality of tone; a quality probably caused by the very inferior varnish he used. Values today: \$50 to (at most) \$150. You would stand a much better chance of getting a fair price for the violin if you sold it privately than if you sold it through a dealer. Why not advertise it in two or three of your local papers, especially in a paper that has a good circulation in the larger towns in your neighborhood?

A Bowing Suggestion for Bach

Mrs. A. E. C., Alberta, Canada. I think you would find your bowing troubles in the Bach Air on the G String no longer troublesome if you take the first note on the Up bow. Of course, I do not know what edition you are using. If starting on the Up bow does not solve the problem, won't you write to me again, enclosing a transcript of the passages that bother you?

A Factory Made "Maggini"

P. B., Missouri. As Giovanni Paolo Maggini died in 1632, your violin, with the date of 1668, cannot be genuine. How good the copy is, and what its value may be, no one could say without examining the instrument personally. However, I can say this: There are many thousands of "Magginis," factory made, that are not worth \$25. A genuine Maggini, in really good condition, could be worth \$3500 to \$4000, and even higher for an outstanding specimen.

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q. Shortly before our village dist church installed a two manual pedal electronic organ, I had a organist-pianist for the church. Because of illness I have not played since, now the organist wishes me to substitute for her quite frequently. I would like suggestions for self-study. I am using Organ Pedal Studies, by Jessie Cronham and Pedal Studies for the Harpsichord, by Cronham. I know little of stops and combinations.

(2) In a neighboring village Protestant Episcopal church, of which I am a member, is building a new church and has asked me to be organist, but I do not feel sufficiently familiar with the organist's responsibilities to do it properly. Can you suggest books on the correct playing of organ and other required music?

C. H. W.—

A. The books you are using for self-work may be sufficient for your present work, but if you wish further pedal study I suggest "Pedal Mastery" by Duane and "Primer of Organ Registration" by Nevin, will help you definitely in your understanding of the proper use of stops and their combinations. This is related to the pipe organ, but the electronic you are using has many manuals, pedals and stops patterns after the pipe organ, the same principles can be followed. For a self-study of the Wurlitzer, we suggest "From Piano to Wurlitzer" by Seligman, issued in 4 volumes.

(2) To help you with choir work I suggest Wodell's "Choir and Organ Conducting," and to help in your understanding of chanting we recommend "Organist and Choirmaster" by J. H. Winton (\$3.75).

Chapter Meeting

Alexander McCurdy



cene: A chapter meeting of the Ancient Order of Organists. ANGUS WHITEBEARD, A.A.O.O., is presiding. On hand are PAUL PENTECOST, D.O., ANTHONY ADVENT, F.A.O.O., THOMAS TALLIS, F.A.O.O. The reading of minutes, treasurer's report, have been disposed of).

WHITEBEARD: Is there any new business to come before the meeting?

PENTECOST: Yes. (*Produces a paper*). Here is the text of a resolution, which, if approved by this chapter, I intend to submit at the next annual convention.

WHITEBEARD: You have the floor.

PENTECOST: (*Reading*) Whereas, the art of music is a highly skilled proficiency in which is attained by long and diligent study; and whereas, a Fellowship in the Ancient Order of Organists is evidence of such proficiency; and Whereas, in the administration of a service of worship differences of opinion on musical matters frequently occur; Therefore, Be it resolved, that in purely musical matters, not affecting points of doctrine, the decision of a Fellow or member of the Ancient Order of Organists shall be binding, and shall override any conflicting opinions of organist, parson, rector, curate, deacon, churchwarden, vestryman, church committee member or any person whatsoever not a member of the Ancient Order.

WHITEBEARD: Discussion from the floor?

ADVENT: I'm in favor of it. We ought to take a firm stand.

TALLIS: Right. We've been pushed around by tone-deaf music committees long enough.

PENTECOST: Perhaps the Chair will inform us with its views on the subject?

WHITEBEARD: If you are crazy enough to submit this thing to the convention, I will do everything in my power to defeat it.

ADVENT: (*Glumly*) Well, Paul, that's that. By the time this old goat finished politicking, your resolution would have about as much chance as a snowflake in Syria.

(PENTECOST, *scowling*, begins to tear the resolution into small pieces).

TALLIS: But I don't understand, sir. Don't you agree, at least in principle, that the organist-choirmaster of a church should set the tone of its music? What becomes of our artistic standards if we only try to please the music committee?

WHITEBEARD: In the summer months, as all of you know, I am a sailor. Now, although the ideas of astronomers have been completely revolutionized by the theory of Copernicus—

PENTECOST: (*groaning*) Copernicus!

WHITEBEARD: (*unruffled*)—yet even today, for navigational purposes the sailor makes two non-Copernican assumptions, that the sun goes around the earth and that an earthly observer is at the center of the celestial universe. There's no special reason that I can discover, except that it is handier to think of it that way.

ADVENT: So?

WHITEBEARD: Each of you has a position in space and a point of view which to him represents the exact center of the universe. May I point out that there are several other millions of your fellow-creatures, to each of whom his place and his point of view are the center of the universe. "Where the MacGregor sits is the head of the table."

PENTECOST: Is this going to be your lecture on Seeing the Other Fellow's Point of View?

WHITEBEARD: I had thought that, having made the point about once a week while you were my students, it would have sunk in. Your resistance to education is higher than I thought.

PENTECOST: I knew I should have

stayed home tonight.

WHITEBEARD: Now, look here, Paul. There's a difference between upholding musical standards and carrying a chip on your shoulder. For example, where do you get off telling your minister that if he wanted a certain hymn played, he'd have to get himself another organist?

(PENTECOST *glowers*; the others *laugh*)

PENTECOST: A man has no privacy. (*defensively*) Anyway, It's a dreadful hymn.

WHITEBEARD: I quite agree. The text is sentimental slop, and the music isn't even good Tin Pan Alley.

PENTECOST: Then what am I supposed to do when the minister wants it played?

WHITEBEARD: Play it. Play it as well as you can; and don't make it sound as if you were playing with one hand and holding your nose with the other. (*Looks pointedly at TALLIS, who turns red*). Then tactfully point out to your minister that there is a vast wealth of music in the hymnal which ought not to go to waste. Educate his musical taste; don't call him a numbskull. Likewise, don't play above the heads of your congregation. Many of them may have rather primitive musical tastes. In music, too, ontogeny recapitulates phylogeny—

ADVENT: Would you mind repeating that?

WHITEBEARD: (*smiling*) That is, as the Darwinians put it, the life history of the individual repeats the history of the race. Man is first a cell, then an invertebrate, then a vertebrate, and so on, until finally human, if not dry behind the ears. The same thing is true of our musical development. We are not born with an appreciation of the subtleties of the Missa Solemnis. Some acquire a taste for it faster than others. This is the essential difference between a church and a concert hall. The concert attracts a knowing and sophisticated audience; the church is for all sorts and conditions of men. In all our musical calculations we must take that fact into consideration.

PENTECOST: You are assuming the minister and congregation are models of reasonableness, and all the criticisms are constructive.

WHITEBEARD: Usually they are meant to be.

PENTECOST: Well, a friend of mine was telling me about complaints that he played the (*Continued on Page 53*)

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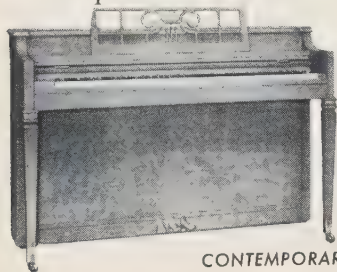
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IMPORTANCE OF PROPER ACCORDION PRACTICE

From an interview with
Eugene Ettore

(Eugene Ettore is well known as a composer of many works for accordion. He is a member of ASCAP.—Ed. Note.)

IN PAST EXPERIENCES as an accordion instructor, I have met many students who have devoted countless hours of practice to scale studies, etc. Yet, in many cases, these students did not display the results of these efforts when they performed in public. There has almost always been evident the lack of some basic elements that are not essential to a well-rounded, well-controlled technique.

I have also found that in the majority of cases, the student was trained *only in his fingers*, with no indication of ever being informed that the mental attitude and function *is* and *must* be the first step in training a muscular action.

Most students, who have been inadequately informed as to proper thinking, have learned merely through long hours of boring and uninteresting repetition. Study by repetition certainly has its advantages, but by no means can virtuosity be achieved by such procedure alone.

It would be impossible to expound the philosophy of proper practicing in a short article such as this, but an attempt can be made to bring some light on this important subject which is most vital to the student who is interested in achieving supreme mastery of his instrument.

One golden rule that I use constantly is short and to the point:

THINK—before you practice!

A brief qualification might explain precisely what is meant by this statement. Even when studying a simple C Major arpeggio, *think* of the letter names of the notes involved. *Think* of the fingering that must be employed. *Think* of the hand position, and of stretching the *thumb* under

the ACCORDION

Edited by Theresa Cost

the third finger. *Think* of achieving general smoothness, evenness, tension, and tone production. In production, the stress is placed on flow, and continuity and not qu as this latter feature is pre-determined by the type instrument the student is using.

One must *Think* of each individual note as coming from and going to another note. Precise time value must be an important part of training.

Think of proper phrasing, however may be indicated on the score.

Think of the attack that is required or the touch that is desired after the attack. Not only will practicing in this manner develop the mental and muscular faculties, but it will also develop an understanding within the student of "How to play" as well as with proper expression marks and dynamic signs. This all leads to better interpretation.

Now I do not want to be misunderstood when I say that all these things are valuable aids in developing when practicing a study, and individual attention to all notes is a must. I do not mean to imply that the performance of a composition is necessary to think of all these things when playing each note. I simply say that these are valuable towards proper *practicing* a study selection.

In the routine of practice and these processes of thought management find their way into the subconscious mind, and are there for our instantaneous use when we perform.

It would be advisable, in solo performance to think of complete phrasing and form rather than to think of each note individually.

But to get back to proper practicing it is imperative for the student to give ample thought to what he is doing; especially so when it comes to the development of crossing the thumb under a finger or in crossing a finger over the thumb. When this function has been mastered both

and physically, then other problems of equal importance must be solved in the same manner. With the eventual understanding of application of "How to Practice" many valuable hours of practice can be saved, and these can be devoted to study on repertoire which is the ultimate goal. It is logical to assume that unless a student has been properly informed regarding his musical development, and what is expected of him as a good musician, he will drift aimlessly, searching for the answer—without really knowing that he even has a question.

When these things are brought to the student's attention, while he is still in the first stages of his development, he will have more chance of reaching his ultimate goal—the attaining of adequate, well-rounded technique.

THE END

THAT'S JACKIE GLEASON

(Continued from Page 41)

two orchestras standing by to record albums just like these, which include some two hundred and fifty selections. Besides the "Romantic Jazz" Orchestra—with forty musicians and including a large string section ("I think it sounds pretty good!")—there is the "Music For Lovers" Orchestra, with half as many players. In addition, Jackie Gleason has sometimes added twenty-five flutes to the orchestra he is leading—as in an album called "Night Music"—or he has simply recorded an ensemble consisting of twenty-five mandolins and an oboe d'amore. The music at hand—the John C. Johnson music—is, as the comedian describes it, "the plain vanilla kind that appeals to melody."

Jackie was in a New York night club where Jackie Gleason—who had been on the stage and screen—made his debut as an orchestra leader three years ago, at the age of thirty-eight. In only a couple of months ago, when he was a guest on Herb Shriver's show he led a forty-piece orchestra performing his new symphonic composition called *Time*, which capitalizes on the lush sound of a heavy complement of violins and brass. At present, he has plans under way for taking part in a Battle of Bands in a Syracuse, New York, arena—where his aggregation will vie with the Dorsey Brothers' orchestra.

Strangely enough, Gleason does not play a note of music. But he can manage to compose and conduct by virtue of a series of formulas and habits he

has developed—not to mention hard work. For his composing, Jackie dreams up a melody—and then hums it, as somebody else takes it down. Then, like many of Tin Pan Alley's tunes, it is assigned to another person to be enlarged upon, arranged, and orchestrated. The comedian, though, has an inborn, genuine feeling for music. "I listen to music all the time, I get a kick out of it, and I like all kinds of music," says the erstwhile disc jockey of a Newark, N. Y., radio station. Although he has not been schooled in conducting methods, he "can look at a sheet of music and know what is happening." Call it "through osmosis, if you will," smiles the comedian-composer.

ser-conductor. Subsequently, he communicates his directions to the men in the orchestra, either by the way he looks or by certain key words.

The six-foot, heavy-weighting Gleason is a big man in more ways than one. For the dark-haired, blue-eyed Irish charmer is always looking for new worlds to explore. One of his newest interests is his Audible Literature Company, which will find Jackie recording literary classics with top-ranking actors performing dramatizations of these works against a background of music played by a 100-piece orchestra. "A Tale of Two Cities," in an album of twelve half-hour records, has already been released, under

(Continued on Page 59)

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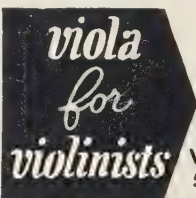


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LOUIS MOREAU GOTTSCHALK

(Continued from Page 14)

Perhaps they could recite it better Thackeray; would you conclude that, that Thackeray had less talent? Berlioz told me that the originality, subtle refinement of a special talent could only be appreciated in very societies. If we are yet to proclaim art and to form our taste, then I understand that you would like better a interpretation of consecrated *d'oeuvre*, than an original, which is yet consecrated and whose place is you dare not yet designate."

The "originals," varying widely both calibre and style, hint at the agencies governing his life. Soon his highly successful debut in 1845, he wrote nostalgic evocation his still-recent New Orleans childhood *Bamboula, Le Bananier, La Sauvage* spired possibly by the example in tonalistic music set by Chopin, Glinka. This happy vein is climaxed *The Banjo*. A change seems to come over Gottschalk after his return to the United States in 1853. Actually *Last Hope* dates from a visit to Cuba that same year. He sold it for \$500 to a certain publisher, who, having no success with it, sold it for the same price to Hall, who then made a fortune of it. Of a sickly sentimentality, it nevertheless soars into a noble arc of melody that later enhanced many a silent melody and today is sung as a hymn. Gottschalk became quite complacent over the enormous influence exerted by this work and others, writing in 1865: "I am astonished at the rapidity with which the taste for music . . . is developing in the United States. At the time of my first return from Europe I was constantly deploring the want of public interest for pieces purely sentimental; the public listened with indifference; to interest it, it became necessary to strike with astonishment; grand movements, *tours de force*, and noise had alone the privilege in piano music, not of pleasing, but of making it patient with itself. From whatever cause the American taste is becoming purer, and with the remarkable rapidity which we have seen through our whole progress. For years a whole generation of young girls has played my pieces. 'Last Hope,' 'Marche de Nuit,' 'Murmures Eoliens,' 'Pastorelle et Cavalier,' 'Cradle Song' have become so popular that it is difficult for me to find an audience composed to listen to me since the major has played or studied the pieces which I compose the program."

Not everybody will agree that this is entirely a healthy influence. But even the sorry procession of trivia that

(Continued on Page 58)

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TEACHER'S ROUNDTABLE

(Continued from Page 44)

possible to achieve any results as regards velocity, tone quality, or general smoothness.

Unless her attitude can be modified, a girl will never rise above mediocrity. If her interest in her piano is not enough for her to give up a little of her glamorous glamor, I am afraid it is a less issue.

VIOLINIST'S FORUM

(Continued from Page 43)

to attract a larger audience and to relieve you of the strain of giving the entire program yourself.

If you would prefer to start in a better way, you can let it be known to your church that you would like to part in one or two of the church programs. In a town the size of your new town there should be several organizations that put on musical programs. You should seek introductions to some of the key people (if you do not already know them) and tell them of your musical background, saying that you would willingly donate your services to appear on one of their programs. Also, you should contact some official of the local Music Club offering to audition for the program committee of the Club. Then, too, you could organize two or three informal musicales in your home or in the homes of friends, inviting a different group of people each time. It would be a wise plan to check the pianos in your friends' homes before deciding where the musicales should be held! It is very frustrating to be to play a program with a piano that is half a tone flat. It would add to the informality of these occasions if you could have one or two other young musicians share the programs with you.

If you give the matter some thought, you are sure that other possibilities, peculiar to your community, will occur to you. However, there is one thing you should not expect—a fee for your first few appearances. You must feel that the experience gained by playing for new audiences, and winning the interest and friendship of music-loving people, is its just reward. If your playing impresses those who hear you, and attracts them, it should not be long before you can ask a fee for most of your engagements. And by the same token, you should have more and more young violinists wanting to study with you. Good luck to you!

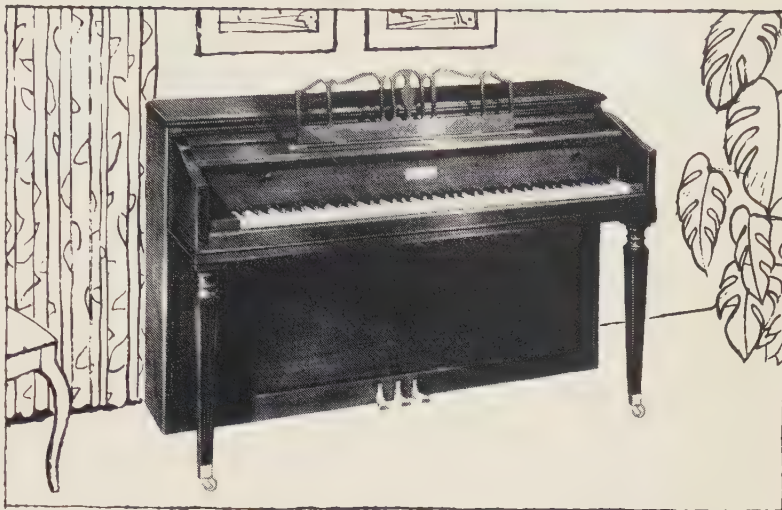
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MUSIC EDUCATION IN JAPAN

(Continued from Page 13)

harp), Samisen (3 stringed banjo), shakuhachi (bamboo flute), tzuzumi (shoulder and elbow drums), they must study these with private teachers. However, the Japanese school music song books contain many lovely folk songs which are usually accompanied in home life on these traditional instruments, but which have been arranged for piano, and in more recent years, for orchestral instruments.

Preparation of Music Teachers

There are very few schools for the preparation of music educators, the largest one still being the Tokyo University of Arts, which also prepared many of the performing musicians. Other colleges are introducing major music programs for the preparation of musicians and teachers, but they are limited in their ability to bring to Japan the assistance of foreign trained musicians, and not too many Japanese can afford to travel to the Western world for study, although this situation is being remedied somewhat through the Fulbright program.

However, the special teacher of music is given a thorough grounding in music theory, piano, and frequently, at least one orchestral instrument, plus courses in educational methods. Several American and German text books on methods of teaching have been translated into Japanese by Professors Takeshi Inoue and K. Tao of the University of Arts, and by Mr. Masao Hamano, Director of Music of the Tokyo Public Schools. Carefully prepared curricula outlining objectives, procedures, materials, and evaluation have been prepared by various school systems for study by the teaching staff and by students in training. The University of Arts also has an "attached" high school of music under the direction of Prof. Masabe Kita, which seeks to develop talented high school students for careers in performance and teaching.

Classroom teachers for the elementary schools are given music methods courses as part of their curriculum and are encouraged to learn to play the piano, or rather the harmonium, which, in the four octave size, can be purchased for approximately \$25 in American money. One of the astonishing experiences is to find a small harmonium in almost every classroom, and to see how the classroom teachers enjoy sitting down to this instrument and picking out melodies which they are teaching the class, and frequently trying to improvise an accompaniment as well. The song books contain simple chordal or bass line accompaniments which can be played either by the children or the teacher. In addition they learn how to

handle many of the lovely rhythm band instruments including sleigh bells, castanets, cymbals, drums, rhythm sticks as well as the simple melody instruments such as the xylophone, tonette and simple six hole flute.

Elementary Schools

Kindergartens are usually organized by private means rather than as part of the total public educational system, and the usual musical activities are found in such groups; game songs, free rhythmic activities, quiet listening. However, beginning with the first grade, music periods are usually scheduled twice a week for 45 minutes duration, and music books are available with Grade 1. The music books found in the Tokyo schools are published in four series, comparable to the four major series found in America. The books have been edited by both school music teachers and composers. They are attractively illustrated with creative imagination, and the songs are based on children's interests. In the early grades, note heads may be shaped like stars, flowers, cherries, insects, depending upon the story of the song. Tonal devices are illustrated with various sized flowers and dolls to visualize the rise or fall of the tonal pattern. Rhythmic game songs of bouncing ball, jumping rope, flying kites, rowing boats, animal movements, flying birds, are delightfully illustrated.

The music period of 45 minutes permits of a wide variety of activities including singing, tonal rhythmic drills, bodily rhythmic expression, written notation at the seats with large wall charts as models, quietly listening for form and analysis, using recordings which combine the traditional koto as accompaniment for singing or orchestral instruments, as well as the works of the European masters; the introduction of rhythm band activities, music for which is part of the text book. Children are encouraged to bring to class any musical instrument which they may be studying privately in order to participate in a classroom orchestra.

Beginning with about the third grade, every child is encouraged to learn to play some type of instrument such as the harmonica, xylophone, simple 6 hole flute, tonette, and music for these instruments is also included as part of the text book material. In addition, elaborate orchestrations are made for these types of instruments utilizing not only folk songs, but themes from symphonic literature. The xylophone is one of the most popular of the melodic instruments in use in the classroom.

The method of teaching the instruments is quite simple. Children learn to sing a song by rote, the teacher then writes the notation on the blackboard,

children then learn to sing the song with the pitch names, and then after a few minutes to try to learn the song or find the notes on their instruments. Note reading is thus discouraged through instrument experience, and the instrument experience is closely articulated with the vocal experience, children learning the song and then moving to its accompaniment phrase wise, and to its rhythmic components instrumentally.

Children who are studying orchestral instruments bring their instruments to music class, and the teacher frequently transpose, where necessary, special part or the melody part to these instruments. Thus the classroom orchestra combines the rhythmic melody instruments and orchestral instruments, in addition to the children singing in one group.

Beginning about the fourth grade part singing is introduced as well in this country, and formal diatonic scale structure, meter signatures developed through written notation. There is much stimulation of musical imagery by having children attempt to notate familiar rhythmic patterns, and a theory note card with a stand scale helps children to understand scale construction at the keyboard with key signatures.

Instrumental Instruction

Since musical instruments are extremely expensive, very few Japanese children can afford to purchase them. However, string instruments are among the least expensive of such instruments and the violin in particular is very popular for that reason. There is in Tokyo a Talent Finding School operated by Prof. Suzuki with several thousand aspiring violinists enrolled, and the writer heard a demonstration at the Hibiya Concert Hall of 1200 children ranging in age from four years to 12 years, playing in unison. Some of Prof. Suzuki's disciples are teaching in public schools and are developing elementary school orchestras that are good.

Several schools have been able to develop wind instrumentalists as well. The Tokyo schools have a massed Middle School (Junior High) band which appears at the annual Festival of Music sponsored by the Tokyo Metropolitan Board of Education.

Japanese children love to sing, and the nature of the spoken language is based on pure vowels like Italian. The quality of the singing is lovely to hear. Formal ear training, chord building, vocalizes are an integral part of the music lessons in the Middle School and the students are very proud of their ability to carry independent parts in their choral activities.

here enough instrumentalists for orchestra or band are available, time scheduled for regular rehearsals, and the Middle Schools have developed remarkably good organizations. The Kyoto Middle School Band in Kyoto won first prize in competition with the best bands in the Kansai area of Japan.

Recognizing that talent must be engaged and developed, the Tokyo Board of Education has set up a special high school of music, the Komaba Music School, which boasts fine choral groups and an excellent orchestra. Many of the students from this school eventually take the examinations for entrance into the Tokyo University of Music.

The Fulbright Commission in Japan, realizing the importance of music in the life of the people, recently sent two of the most distinguished musicians to the United States for a tour of musical centers and schools. Mr. Shinjiro Noro, Professor of Music at Aoyama University, and music critic of the Asahi newspaper, and Mr. Masa Hamano, Director of Music of the Tokyo Public Schools, each spent 90 days visiting schools, teacher education centers, attending concerts, interviewing musical authorities, music publishers, performers and above all, taking pictures, texts, recordings, films, to use as illustrative materials for lectures upon their return to Japan. Both gentlemen have written extensively in Japanese journals of their experiences in America and will probably write books based on their experiences. They are very fine Ambassadors in a great cause sharing educational experiences. (See this month's ETUDE for an article by Masa Hamano.—Ed.)

The writer left with the Tokyo University of Arts Library a collection of about 700 music books for teaching orchestral instruments, voice, methods, and music texts used in American schools. These books have been sent on loan to the American Cultural Center, so that Japanese music educators may study them.

Professional Organizations

There are several music education associations comparable to our Music Educators National Conference which hold regional meetings and sponsor competition-festivals. They welcome assistance from visiting music educators and are constantly seeking ways and means of improving their teaching. They are interested in the latest research in the psychology of music, and are avid readers of the newest books both in English and German. Students of the music education teacher preparation course at the Tokyo University of Music organized the first student chapter

of the Japan Music Educators after the writer described the Student Chapters in America. The writer also organized and sponsored the first American Student Chapter of the Music Educators National Conference, which establishes some kind of precedent.

There is no doubt that by any standards the Japanese schools are doing a very creditable job of music education for the general public. Proof of this lies in the fine choral singing of adult groups who can really read music; in the fine radio programs broadcast daily by stations all over Japan; in the wholehearted support of symphonies, where the majority of the audience are young people; in the tremendous interest of Music Lovers Clubs who come together to listen to recordings; in the sell-out performances of recitalists; in the music programs heard in local coffee houses which play hi-fi recordings of serious music all day, frequently publishing a printed program of recordings to be played a week ahead so that students may bring scores along to follow as they listen. (How different from our juke-box civilization!)

While we here in America are proud of our music education program, the people of Japan are learning fast, and they are adapting our best methodology to fit their own patterns of culture and a wonderful combination to the music of East and West. I heartily recommend to all music lovers to watch what is happening in Japan in the way of musical activity, and predict that within the next generation some of our internationally famous composers and performers will be coming from that country.

THE END

WHAT IS A FUGUE?

(Continued from Page 16)

as indicated in the following skeletal outline of bars 22-24.

Ex. I Subject

Counter point

Counter subject

Another badge of polyphony is concerned with the treatment of cadences. It is very rare, and then only for reasons of formal significance, that all voices cadence simultaneously. Usually, the polyphonic style features an ending point which coincides with or overlaps a beginning point. Observe, for example, the way in which even in a single part, the terminal note, C, of the subject in bar 2 is also the beginning of the continuation. For a neat example of the behavior of several voices in glossing over a cadence study bar 7. The top voice

cadences on A-flat, at least in the definitive edition, the two middle parts move through the cadence, and the lowest part introduces the subject after an eighth rest. Another fine example occurs just before the end of the piece where in bar 48 of a five-part setting (in a four-part fugue!) the lowest middle voice introduces the subject after the other parts have gotten well under way, and continues through the resting point, E-flat, reached by the outer parts in bar 49. A good rhythmic sense and independent fingers are the requisites for a successful delivery of this desideratum of the polyphonic style, examples of which abound in all well constructed fugues.

The second part of our description of the fugue points out that it is essentially a monothematic enterprise. Beware of this! Do not perform a fugue, as too many pianists do, with a trip hammer touch addressed to the subject against a feathery delivery of the supporting parts. The important feature is the polyphonic web spun by the complex of parts, rather than the constant celebration of the subject. Observe how Bach in our fugue, as in others, is much concerned with the shifting of registers and the constantly varied relationship of part to part. If these factors are kept in mind, the subject will certainly make its presence known, and a much to be desired variety in performance will be achieved. The same advice to the performer also emerges from the third part of our description concerning the prevailing imitative scheme of the fugue.

The fourth and final part of our description refers to the tonal plan as opposed to any presumed sectional design of the fugue. Perhaps no misconception is more widespread, and certainly none militates more vigorously against the successful performance of a fugue, than the view that it is essentially a three-part form. The truth of the matter is that the fugue is a continuous type of piece which achieves overall unity and variety, not through any inevitable sectionalism, but rather through the tonal path that it follows, punctuated by episodes and entrances of the subject. This does not exclude the kind of sectionalism that can be found in the C minor Fugue of Book II where Bach cadences clearly and convincingly, in bars 14 and 23, before each of the stretto sections. It is intended primarily to warn the performer from imposing such a formal plan where it does not exist in the piece itself. It is, in fact, often pointless to separate exposition from continuation, for even here no rule of the thumb can be profitably applied.

Nevertheless, it becomes an obligation of the pianist to seek out the unique plan of any given fugue if he is prepar-

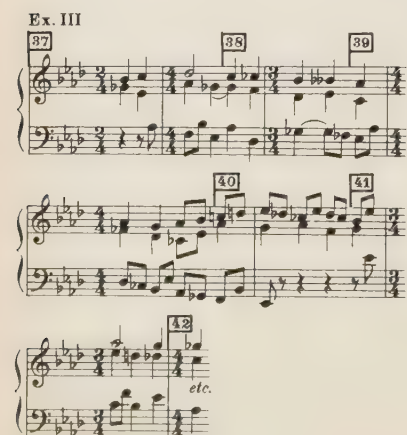
ing anything more than a haphazard performance of it. In the A-flat Fugue, there is a clear overall tonal plan which incorporates harmonic movement and changes in texture. The example that follows attempts to reveal this plan. The principal centers of tonal activity are notated as half and quarter notes, while the supporting or confirming areas are represented as unstemmed notes.



Observe the way in which changes of texture from entrances of the subject to episodes contribute to this tonal plan.

A final, but very important word remains to be said about the necessity of seeking out the unique features of any given fugue, those that give it its stamp of individuality. Many comments of this order could be made about the A-flat Fugue. Suffice it here, however, to make only one which is concerned with a point of rhythm. Observe the characterizing weak beat position of the upper tones of the subject as it makes its various entrances up to bar 37. Immediately thereafter Bach shifts the accentual and harmonic scheme in such a way that the upper tones now fall on strong pulses, a shift that has very few parallels in the Baroque fugue. In this piece, the transfer has significant, but disguised consequences which must be incorporated in any musicianly performance. Note how, as a result of the change of emphasis in bar 37, a disagreement between metric strong pulse and the rhythm of the subject makes its appearance in bars 39 and 40, where the metric pulses, two and four, are to be regarded, rhythmically, as one and three. The disagreement continues through bar 41 and its apparently "correct" metric position of the subject, and does not find reconciliation until bar 42.

If Bach were Stravinsky he might well have notated these bars as illustrated below.



Keep in mind, however, that this illustration is not intended as a proposed revision of Bach who, it can be safely said, knew what he was doing, here as well as elsewhere.

The fugue is a rewarding kind of music for the pianist, and a challenging kind too. If we have written at length about it here, it has been in the hope that the nature of the challenge could be at least clarified, and the reward, perhaps, increased. THE END

JEUNESSE MUSICALE

(Continued from Page 17)

country, *Jeunesse Musicale* operates entirely independently. But jointly, they form the *International Jeunesse Musicale*, with an estimated total of 80,000 members.

How do these youngsters use their great power? "*Jeunesse Musicale* is a fighting organization," explained an 18-year-old Belgian boy to me. "In the beginning, we fought against the Nazi Gestapo—today, we're fighting the fifth columns of world-wide indifference, laziness, even hostility, which exists in the midst of our own generation against the so-called long-haired music . . . We expect to win out over the foes of the great musical geniuses of all times just as we won out over the Nazis . . ."

"We are like a sports-club," another member of *Jeunesse Musicale* in Bruxelles told me—a little girl of about sixteen—"a sports-club, where all members participate actively in the practice and the propagation of our chosen sport: music."

Active participation seems to be the keynote to *Jeunesse Musicale*. "There is a world of difference, between the work of what I call 'ordinary youth concerts' and what our organization does," stated Marcel Cuvelier, who is as passionately interested in the organization which he helped bring to life as he was sixteen years ago, and who now acts as General Secretary of the *International Jeunesse Musicale*. "Music educators have been arranging youth concerts as far back as before the turn of the century," he went on. "One of the most outstanding early examples was the series put on by Ernest Schelling with the New York Philharmonic Orchestra under the name of Children's Orchestral Concerts, in 1925. And there have been countless fine similar ventures in the United States and the rest of the world as well. All these serve a fine purpose—but we go way beyond what they do . . . No member of *Jeunesse Musicale* can get away with being just a passive member of the audience. Every member has his or her clearly defined duties within the organization."

It was during those first, and perhaps

darkest days of the Nazi occupation, the summer of 1940, that Marcel Cuvelier, in his capacity as director of the Bruxelles Philharmonic Society, summoned to the *Propaganda Abteilung*—that much-feared Nazi center—to be reprimanded for having programmed a forbidden work on the list of the Philharmonic concerts at the *Palais des Beaux Arts*. While listening silently to the threats of the *Kommandant* in case of a similar disobedience in the future, he spotted on this desk a file bearing the inscription "Jugend" (Youth).

Cuvelier kept seeing in his mind that file, long after he left the *Propaganda Abteilung*. The thought of this file kept him awake that night. The existence of such a file made it obvious to him that the Nazis were preparing to organize the Belgian youth for their sinister purposes.

The young in Belgium—much like their elders—lived those days in a state of shock. Nazi propaganda flashed through Cuvelier's mind, and he found them spiritually unarmed, defenseless. Cuvelier was well aware that the children were at a complete loss as to what to do in their free time. Sports were forbidden. Excursions unthinkable. In the movies they played Nazi films which no Belgians wanted to see.

As he sifted these thoughts through his mind that night, the solution finally came to Cuvelier. Early next morning he hurried to one of the public schools frequented by a number of his friends' children. He caught them during their first ten minutes' break between classes, and talked to them briefly about his plan. The following day he visited another school, then another and another. In every school, he spoke to a handful of youngsters only, encouraging them to start a whispering campaign (with strictest instructions against putting anything on paper) about a new organization, now being formed, for the purpose of arranging clandestine concerts for the young, where all the forbidden by the Nazis would be performed.

Eight weeks later, some six hundred youngsters gathered, pale with excitement, in a well guarded room at the *Palais des Beaux Arts* to listen to the first of hundreds of similar concerts were to follow. It was a historic event and one that shall never be forgotten by those who attended it. The Belgian tone, Maurice de Groote, sang Negro spirituals at this concert—in English double demonstration against Nazism for not only were Negro spirituals strictly banned as "degenerate" music but the use of the English language was equally strictly forbidden. The enthusiasm at this concert was indescribable.

the next secret concert there were youngsters present—and before occupation was over, *Jeunesse Musicale*, operating strictly underground, had 12,000 members in Belgium. Twelve thousand children, of whom not one betrayed the secret of the organization's existence with a word or unguarded confession.

It was a real test of character, and youngsters passed the test with flying colors. It was, as Cuvelier had hoped, just what it should be: these secretly held concerts gave the Belgian youth the very moral support they needed. They helped keep spirits free—and high. These secret concert-meetings helped crystallize in their minds and souls the ideals of living for.

For did the young peoples' interest wane after liberation, as predicted by pessimists who felt that the end of the "moratorium" of secrecy would spell the end of the movement.

Today, the Belgian *Jeunesse Musicale* has 20,000 members who act in part as spark-plugs for the younger *Jeunesse Musicales* in other countries. They are engaged in an incredible number of activities.

In the 1955-56 season, *Jeunesse Musicale*, in Bruxelles alone (the organization has branches in other Belgian cities as well), put on 39 symphonique concerts, with the participation of the Brussels Symphony and internationally celebrated conductors and soloists.

There are also a number of so-called "concerts d'Initiation" every year—for very young members. Programs of these concerts are so set up that the youngsters have a chance to learn the workings of every instrument within the orchestra as well as every major orchestral form.

In top of the above enterprises, *Jeunesse Musicale* also organizes a long line of other events, such as students' concerts, where youngsters are both performers as well as the listeners, music appreciation courses, theatrical performances, poetry and prose-reading sessions and the like. They also publish a weekly as well as a monthly paper, organize music festivals within Belgium in co-operation with *Jeunesse Musicale* in other countries.

The youngsters are in full charge of these activities and they manage to run all of them smoothly and efficiently. They are able to do this thanks to their vast and firmly-knit organization, geared to such professional perfection that many an adult world-class organization could do well to copy its methods.

The *esprit de corps* among members of this inspired movement is unique. It is the secret of their success and of their phenomenal growth. Paraphrasing

the famous Lincolnian words, *Jeunesse Musicale* calls itself "the organization of the young, by the young, for the young." And the not-so-young can only bow their heads in admiration seeing the great and wonderful service these dedicated boys and girls are rendering to the cause of serious music. THE END

CHAPTER MEETING

(Continued from Page 45)

hymns too loudly. As it happens, the console is next to the pipes, so he's closer to the sound than anyone else in the church. He could tell in a minute if the sound were too loud. Of course he laughed the whole thing off, but it shows how unreasonable people can be.

WHITEBEARD: Playing a hymn too loudly is a serious fault. When a congregation can't hear itself it sulks and refuses to sing. What kind of a set-up does your friend have?

PENTECOST: A square building, organ-pipes, choir loft and pulpit along one wall, facing the pews.

WHITEBEARD: How about registration?

PENTECOST: The usual stuff—flutes, reeds, mixtures, Tuba Mirabilis—

WHITEBEARD: Great scott, boy, you're not using that Tuba Mirabilis in the ensembles?

(PENTECOST looks sheepish; ADVENT

and TALLIS burst out laughing)

WHITEBEARD: I helped design that installation. The Tuba Mirabilis is a special effect, meant to be used with caution. Another thing: You aren't next to the pipes, you're actually under them. That blast of tone is going over your head and hitting the congregation square in the face. It's a wonder some of your older parishioners haven't gotten concussion of the brain.

ADVENT: Speaking of hymns, how do you feel about free accompaniments?

WHITEBEARD: I am glad you brought that up. Here is a recording from Brother Blackburn in New York. Listen to it; I want to test your power of observation. (*plays record*). Now describe what you have just heard.

PENTECOST: The first verse is conventional, straight out of the hymnbook.

WHITEBEARD: Right; and then?

ADVENT: The second verse is re-harmonized—very effectively, for my taste.

WHITEBEARD: And for mine too. Next?

TALLIS: The third introduces a soprano descant, but with the usual harmony.

WHITEBEARD: And a good idea, too. This is a rather theatrical descant; it reminds me of the *Miserere* in "Il Trovatore." Re-harmonizing on top of that

(Continued on Page 64)



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Junior Etude

Edited by Elizabeth A. Gest

Jubilee Concert

by Geraldine Trudell

ONE OF THE greatest music festivals ever held was given in Boston, Massachusetts, June 16 to 19, 1869. It was called the *Great National Peace Jubilee*, and the advertisements announced it as "The Greatest Festival Ever Known in the History of the World."

President Grant and his Cabinet, Governors of many States, Army and Navy officials attended this event, which commemorated the restoration of Peace after the Civil War.

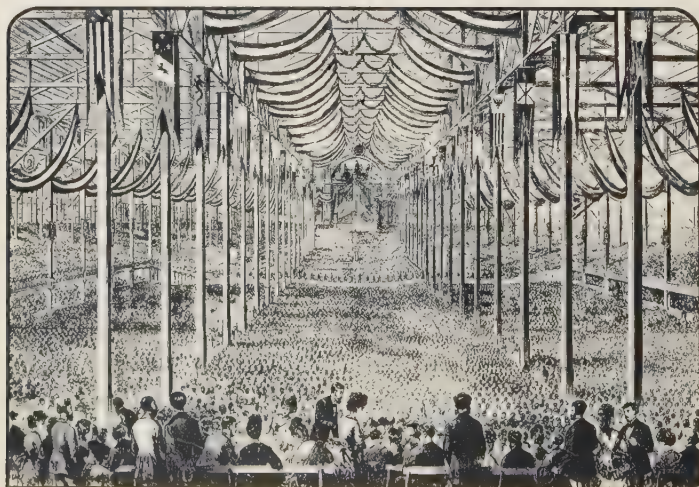
All railroads co-operated by running special excursion trains to Boston to carry the immense crowds to the Festival. The great band-master, Patrick S. Gilmore (who had been a band-master in the United States Army) was the projector, general director and conductor (with two assistant conductors) of this grand affair.

The third day of the Festival was designated as the day to commemorate the battle of Bunker Hill and a military-type and patriotic program was arranged for that day. Some of the numbers presented were: *Overture to "Fra Diavolo,"* by Auber, played by a grand

orchestra of 1000 performers, including 500 trumpeters. Another number was the *Anvil Chorus* from Verdi's opera, "Il Trovatore," in which the Peace Jubilee Chorus participated, supported by the band of 1000 players, including 100 anvils. The anvils were played (if one plays the anvil!) by 100 members of the Boston Fire Department, attired in red shirts. Several drum corps and bells were also in the band. Artillery was fired by means of electric buttons on a table in front of the conductor.

The Grand Chorus was composed of 108 separate musical organizations, numbering 10,000 singers. This chorus was accompanied by an organ especially constructed for this purpose; and a large orchestra, in which the first violins were lead by the famous Norwegian violinist, Ole Bull. An *Overture* by Flotow was performed by a band of 500 reed instruments. A special March was composed for the occasion by a man named Janetta.

The *Star Spangled Banner* and *Hail Columbia* were presented by the full
(Continued on next page)



JUBILEE CONCERT
Boston, Massachusetts, 1869

♫ HAPPY 1957

New Year's Resolutions

by Elsa Land

I try to practice carefully

On scales and things each day
Though it is lots more fun for me

To just sit there and play.

But I will try, this coming year

To play with greater care;

I'll get a mark that's really good

I'm tired of getting "fair."

IQ or AQ ?

by Gertrude Greenhalgh Walcott

Robert and Edward were friends and were friendly among others, trying out for the violin chair in the school orchestra. Walking home from school they were discussing an IQ test they had been given.

"I feel pretty sure I made a grade in that IQ," said Edward, "because I know most of the answers."

"Well, IQ tests are fine as far as they go, but as for me, I'm relying on my AQ test," replied Robert.

"What's that?" asked Edward.

"Give a guess," suggested Robert.

At last the try-out time came. Robert arranged his music, took up his bow and attended carefully to the details. When the director asked any one would play a solo, he was the only boy who had a piece memorized and ready to play. So—he was selected to fill the first violin chair.

"Congratulations," exclaimed the director. Edward, however, had not yet told me what the IQ meant.

"Oh! Well, AQ means the accomplishment quotient. I think a successful candidate must not only have theoretical knowledge and be able to come up with the right answers; he must also have the ability to perform and demonstrate on the given subject. And I believe that is the reason I was selected."

"Well, Bob, you deserved it. I had practiced a solo, too. I could have done it," answered Edward.

"Yes, you could have, but you did not do it! That's what makes the difference."

Jubilee Concert

(Continued)

us, Grand Orchestra, Military Band
"other accompaniments" (not de-
ed on the printed program).

ie *One Hundredth Psalm* was sung
chorus, supported by the organ,
estra and band, the audience be-
"respectfully invited to join in the
verse."

es, this was a music festival pro-
d on a gigantic scale, yet, three
s later, Gilmore organized a similar
val in which he doubled the band's
ber to 2000 and the chorus to
00!

Who Knows the Answers?

Places

Up Score. One Hundred is Perfect)

what town in Germany was Bach
? (10 points)

from what country does the High-
Fling (dance) come? (5 points)

what city was Handel's oratorio,
"Messiah," first produced? (15
ts)



Which city in America had the first
phony orchestra? (10 points)

from where does the patriotic song,
Maple Leaf Forever come? (10
ts)

which country is the scene of the
a "Aida" laid? (5 points)

which town in England did Haydn
ive the degree of Doctor of Music?
(points)

which city of Norway was Grieg
? (10 points)

what city is Handel buried? (10
ts)

In the melody by Stephen Foster,
n with this quiz, from what State
the singer come? (a—5 points);
which State was he going? (b—5
ts)

Answers on this page

Dear Junior Etude:

his ambitious little boy is starting
music career very young—two years
nine months old! After hearing
ic and seeing his sister's band uni-
h around the house he decided he'd
to join the band too, so now he is
cot of our High School Band. I am
osing his picture.

Paula K. Warner (Age 15),
Rhode Island

NO CONTEST THIS MONTH

Notice

No contest this month, but instead,
mail to Junior Etude, not later than
January 31st, a list of (a), your ten
favorite piano compositions, regardless
of whether you can play them or not;
(b), your five favorite piano pieces
which you can play; (c), your five
favorite compositions for orchestra.
Perhaps you will hear some of them in

concerts or over the air. The titles of
the compositions receiving the highest
votes will be given in a later issue.
(Don't forget to give your name, age
and address, as well as the names of
the composers).

Keep you ears open, listen to as many
concerts as possible, and begin to de-
cide on your favorites.

Letter Box

Send replies to letters in care of
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will be forwarded to the writers.
Do not ask for addresses. Foreign
postage is 8 cents. Foreign air
mail rate varies, so consult your
Post Office before stamping
foreign air mail. Print your name
and return address on the back
of the envelope.

Dear Junior Etude:

Our school is subscribing to ETUDE
Magazine. I have been studying music
for ten years and my mother is my
teacher. She has a B.M. graduate de-
gree. I also study violin and am taking
ballet lessons. My hobbies are swim-
ming, bicycle riding, stamps, and coins.
I would like to hear from others who
are interested in music.

Victoria Zamora Neri (Age 14),
Philippines

Dear Junior Etude:

I have studied piano and harmony and
trombone for several years and play
in a civic orchestra and trombone choir.
I also enjoy skating and cooking. I
would like to hear from others.

Eleanor Abbey (Age 19),
New York

Dear Junior Etude:

I have been taking piano lessons for
over four years. Last year I won a
Bulova watch on a local talent program,
playing Rachmaninoff's Prelude. I also
play trumpet in our Junior High School
Band. I would like to hear from others.

John Yurtinus (Age 12), Ohio

Dear Junior Etude:

I have taken piano lessons for ten
years and organ for two years and hope
to make a career of music. I accompany
the mixed chorus and glee clubs in
our school and played flute in the band
for a while. I have a great admiration
for flute players and would like to hear
from them, as well as from piano and
organ enthusiasts. I would like to hear
from foreign countries as well as from
the United States.

Jean Bonin (Age 16), Wisconsin

Musical Anagrams Game

by Marion Benson Matthews

Change the letters around in each of
the following to make each one the name
of a well-known composer. The first
one to finish correctly is the winner.

1. Handy; 2. O pinch; 3. Fable; 4.
Glare; 5. New rag; 6. Same nets; 7.
Drive; 8. Neat sam. 9. Mad can; 10.
Near sky.

(Answers on this page)

Answers to Quiz

1. Eisenach; 2. Scotland; 3. Dublin,
Ireland; 4. Boston; 5. Canada; 6.
Egypt; 7. Oxford; 8. Bergen; 9. Lon-
don (in Westminster Abbey); 10. a—
Alabama; b—Louisiana.

Answers to Anagram Game

1. Haydn; 2. Chopin; 3. Balfe; 4. Elgar;
5. Wagner; 6. Massenet; 7. Verdi; 8.
Smetana; 9. Cadman; 10. Arensky.

THE MASCOT



Rhode Island
Peter J Warner (2 years 9 months)

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IN JANUARY**

AN APPROACH TO CHOPIN'S ETUDES

(Continued from Page 20)

and overworked clichés. The same is true of music. Like words, musical indications must be calculated in terms of their immediate suitability. In itself, *lovely* is an expressive word, but it is not a blanket term for everything pleasing. One would hardly speak of a *lovely* tiger! The best use of a word is determined by the discrimination of the user. Similarly, musical terms depend on their contextual setting. *Sforzando*, for example, does not indicate a single, unchanging effect. It is used one way in a *pp* setting, and quite differently in a *ff* passage. And *pp* and *ff* are also variable, depending on their contexts. What emerges, then, is never a rigid, hide-bound reading, but an awareness of proportion. And the use of proportion is important in Chopin Etudes.

"Chopin perfected his own feeling for proportion in an excellent school—which all may attend! In his youth, he studied the Inventions and Preludes and Fugues of Bach and the Sonatas of Mozart. These trained his ear and his touch to be the servants of his mind in expressing his ideas—which, of course, is the essence of piano playing. From these valuable sources, Chopin learned to depend on his fingers (rather than on pedal, 'feeling,' etc.) to give life to the several voices of Bach's polyphony; to bring out Mozart's delicate dynamic gradations which range not only from *pp* to *ff* but through all the fine nuances in between. Since the piano in Chopin's day had no *sostenuto* pedal, he had to depend on his fingers! This carries a valuable hint—don't over-pedal Chopin! Indeed, Etudes Opus 10, Nos. 1 and 4, and Opus 25 No. 11 require the barest minimum of pedaling.

"To Chopin, music meant the expression of mood. To lightness of touch and reliability of fingers, he added the creation of atmosphere. He was perhaps the first great composer to do this, and laid the foundations for the impressionistic school. The middle sections of the Octave Etude and the Etude in Thirds are essentially studies in mood, expressing inwardness, introspection, without any outward flash. The quality of Chopin's moods varies, of course, and must be carefully explored in each work. André Gide spoke of Chopin's morbidity; Artur Schnabel says he is completely free of morbidity. To my mind, neither view tells the full story. Certainly, Chopin is by no means the essentially morbid invalid that many people take him to be; still, moments of morbidity do occur. In other words, Chopin was a man, subject to highs and

lows of all moods. The important, however, is that he never lost himself in these moods; like a great artist, he always held a bit of himself apart to control the expression of his moods. That, precisely, is why he was a great pianist! This means that Chopin's interpreters must also control both the intensity and degree of emotion, maintaining a sound balance between academic rigidity and sentimental sloppiness. No phrase does not control you—you control it, planning ahead exactly how you wish it to sound, and never allowing bursts of 'feeling' run away with you.

"The Etudes contain technical problems aplenty, but I consider them as studies in mood. Opus 25 No. 3, for instance, is like a delicate fairy tale. Opus 10 No. 10 is a study in color. The first time the theme appears, it is centered on the highest notes; the second time, on each triplet; the third time, on each bottom note; the fourth time, the figure is completely staccato. The variations in accent and color must be carefully planned, so that the music suggests a dance floor under different colored lights. In Opus 25 No. 3, the cent is in the middle part (beginning with the third and second fingers, first, the sixteenth and dotted notes hold the figure, the thumb and little finger taking the accompaniment only later (when indicated) do the little finger become part of the melody. I like to think of the Etudes as without words, with technique subservient to the establishing of mood.

"We must also consider ornamentation. Generally, one is taught to play the melody line as the important value, and to add the ornaments later. In the Chopin Etudes, it is possible to think differently, treating ornamentation as an integral part of the melody, and thereby giving it stature. In Opus 25, No. 7, for instance, the long scale passages are not ornamental frills, but part of the melody. How is one to differentiate between ornaments which are truly ornamental and those which are part of the melody? Mozart, it is fairly easy to make a distinction since the melody is always without the ornaments. On the other hand, in Chopin, the melody and chord, melody was often enhanced by little filigree touches introduced for elegance and considered to be 'French' just as Bach introduced extra elements into his French Suites. It is not the same with Chopin whose innateness, both of nature and taste, enabled him to express these qualities directly without extra additions. In the

ment of the F-minor Concerto, instance, the gorgeous little scales not 'ornaments' but part of the piece. The scales in the 'Winter Wind' are also part of the melody (and should not be too much pedaled). In Opus 10 No. 11, the broken chords are an integral part of the melodic line. The 'Aeolian Harp' Etude is really played as a melody with ornamentation added. I think the arpeggio-like lacework is really part of the running melody, like a voice in a fugue. In fingering this work, try as possible to connect the notes; separate them in jumps. I use the middle voice as a pivot to connect it with the upper melody and treat it as a melodic voice, not as speed or ornamentation; then, the melody notes are indicated for the middle voice, they come naturally without sticking out. The 'Black Keys' should also fly along as a single, unbroken whole.

Avoid extremes of dynamics in the Etudes. Instead of stressing melody and making accompaniment soft, recognize the voices; think of blending rather than stressing, and play each Etude as a piece, as you would Bach. In Opus 10, No. 3, performers often begin by treating the Etude as a theme which they suddenly interrupt for the *molto* bravura passage, and then resume as if nothing had happened! One should not treat the Etude for the *molto* bravura with are part of the same thought. There is also a masterly *bravura* in Opus 10 No. 1—but there is so much more besides! Here is a glowing expression of pride, joy, sheer wholesomeness! Phrase it! Think of harmonic structure; follow the indications; play musically, rather than as a challenge to louder and faster percussiveness!

Technique must be developed, of course, but solely as a means to the end of musical expression. Chopin advocated the metronome (even in slow passages) for the development of rhythmic accuracy. Chopin's *rubato* is often made a matter of sentimental gush, which can be magnificent. Rachmaninoff once gave me a valuable lesson in *rubato*; he took a perfect band and stretched it a little; he over-stretched it until it broke. Then, he said, illustrated the *rubato*—when overdone, it breaks the sense of the passage!

If results are slow, in working at Etudes, don't worry. They are difficult works and require much time to master. Work at them, put them away for a while, and go back to them. Do over and over again! In time, clear signs of progress will appear. No ear-work is ever lost. And Chopin's Etudes so richly deserve years of earnest study!"

THE END

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LOUIS MOREAU GOTTSCHALK

(Continued from Page 4)

lowed *The Last Hope* is a shaft of light, more than most of the salon music of the time. And there are occasional sparks of the old fire—*Souvenir de Paris*, a march of ruthless step beguiling in its dark mystery; *Pasquinada*, a droll impudent lampoon; *The Union Bugle*, a diabolical montage of the Civil War. It is aimed at an inflamed public and is as well where his sympathy lay in the tragic conflict.

Of all his compositions, outstanding is his *Berceuse* (Cradle Song), a French lullaby, *Fais dodo*, made popular. He played it extensively after his return from a six-year Indian captivity and made of it a song, *Slumber Baby Dear*.

On January 1, 1863, Gottschalk, recovering from an illness, gave a concert of seasonal melancholy:

"It is seven o'clock, New Year's Eve. A magical epoch, which, when it comes to children, excites in us a gleam of indescribable felicity, and when it comes to the old,* brings with it a remembrance of lost happiness. Something had just arrived, and we were to make his hotel room look a little more bleak. It was a fan-letter from the Indianapolis mother to the Homestead, concerning his *Berceuse*. Inspired and cheered by it, he recalled how he had written the *Berceuse* as an expression of gratitude for the recovery of his sister. The lady from Indianapolis concludes her effusion—"A good night to you—he be—the composer of the *Berceuse*."

We would hesitate to inform you that uplifting music is not necessarily written by paragons of virtue. The same, a simple creature of the earth, in the 18th century had sensed a side of God that nature seldom mentioned. He learned people since her time. His tendency is to expose his showman's cynicism.

But the Gottschalk of the *Berceuse* is the one who interrupted his concert in Toronto to go to the immediate aid of a friend in New York, who could do no more to a being in distress, and whose greatest gift at such a time was his actual presence. The Lisztian tradition of donating fees to charity was observed whenever possible, and there are the instances of the impulsive generosity. This generosity extended to his attitude toward fellow professionals; jealousy was foreign to his nature.

The mood of that New Year's Eve, with its vaguely oppressive feeling of a year spent—returned some years later, he was visiting an "obscurer coast of the Pacific," Acapulco.

*He was then only thirty-three.

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popular resort. His pleasure on en-
 counterling there an aged compatriot
 from New Orleans was tempered when
 the old man asked somewhat testily,
 "Whatever became of that little prodigy
 Gottschalk who promised marvelous
 things, and whose father sent him to
 Europe in hopes of making a great mu-
 sician of him? Nobody has heard any-
 thing more said about him. What has
 become of him?" Gottschalk's answer:

"I confess that I found myself a little
 embarrassed in answering this ques-
 tion. My self-esteem was considerably
 hurt. I told him the little prodigy was
 still a pianist, and that without hav-
 ing precisely realized the expecta-
 tions of his countrymen, he had not-
 withstanding continued to work at
 music."

We are taking a kinder view. Gotts-
 chalk was a civilized, sentient human
 being, an artist buffeted by circum-
 stance, of a world tripartite: North
 America, Europe and Latin America.
 To each he brought all three, to all he
 gave himself. His was a meteoric career,
 a life lived fully in momentous times.

THE END

THAT'S JACKIE GLEASON

(Continued from Page 47)

this plan. Gleason himself, too, will re-
 cord some of the recitations in the fu-
 ture, and he has composed music for
 the legend of "Sleeping Beauty."

★ ★ ★

This month's New York Philharmoni-
 c-Symphony (Sunday afternoons, CBS-
 radio) broadcasts find Bernstein in a
 thoroughly qualified niche, along with
 fellow-composer Igor Stravinsky, as
 guest conductor. Bernstein doubles as
 pianist in Ravel's Piano Concerto in G
 major (Jan. 6), supports Isaac Stern
 in Prokofiev's Second Violin Concerto
 (Jan. 20), and offers his own new
 "Candide" Overture (Jan. 27), while
 Stravinsky conducts a program of his
 own works (Jan. 13)—"Fireworks,"
 "The Rite of Spring," and "Perseph-
 one," which features Vera Zorina as
 narrator, tenor Richard Robinson, and
 the Westminster Choir.

The long-awaited American premiere
 of Prokofiev's opera "War and Peace"
 is scheduled for Sunday afternoon, Jan.
 3 by the NBC Television Opera Thea-
 tre, while in their usual spots on Mon-
 day evenings again the "Telephone
 Hour" (NBC-radio) will present dis-
 tinguished soloists like Zino France-
 scatti (Jan. 7), George London (Jan.
 14), Brian Sullivan (Jan. 21), and
 Grant Johannesen (Jan. 28).


THE END

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AMERICAN SCHOOL MUSIC

(Continued from Page 2)

vitality of musical experiences was chosen, and indeed often chosen—or perhaps better, manufactured simply for the sake of teaching fundamentals in the predetermined. It tended to be uninspiring and really worthless.

The plan never gave good. Few children learned to read. Many of them developed a lastingly athy to music. As an agency for ing a musical culture, and forming music a lasting influence in man it was clearly a failure.

Recently there has been a strong action against such procedure believed that children should be aware of the relationship of many aspects of living, that they be encouraged to sing freely, to in dramatizations, rhythmic and dancing, that they should opportunities to play simple instruments and to experiment with standards, that they should be helped to create music for themselves.

Clearly all this amounts to an extension of scope, and so far on the positive side. But on the side there has been a tendency more serious, organized music to ignore sequence, that is to say music educators, in their laudable enthusiasm for rich, varied, stimulating experience, have tended to over-estimate the importance of substantial and musical development.

School music has now reached a maturity where the claims of scope and sequence can receive ananced and judicious recognition. does this mean in practice? The tion is far too large for any answer here; but I will venture out three essential considerations.

A. If music is to play an important and constructive rôle in the life of the individual, he must grow musically. Certainly he must enjoy music, constantly with music of intrinsic and appeal. Certainly he must in manifold attractive musical experiences, and be made aware of the relation of music to many aspects of living. But also he must have a growing musical competence, sight, for otherwise music will seem trivial and childish to him as he becomes older. Thus school music cannot achieve its central aim unless it consists largely of "fun and games" and serious development of musicianship is essential.

B. A concentration on music as a tool skill is a falsification of the thing to aim at is musicianship. It is an altogether broader conception of musicianship is a comprehension

ivity to the expressive content of itself. An emphasis on musicianship is the very core of all sound music making. Musicianship is the only true basis both of reading ability, and of performance; for musical performance always mean the translation of all insights into sound, and not probiotic manipulation of some intent.

The way to develop musicianship coming to understand the content of music, not by studying isolated fundamentals laid out in inevitably arbitrary sequential order. Children should be helped to understand something of the musical content of the songs they sing and the way they play. How much they understand must, of course, depend on maturity. But if this plan is followed for twelve formative years, they are likely to come out with a genuine competence and insight—a true musicianship.

We have a reconciliation of the scope and sequence. For musicianship—i.e. a grasp of the constituent elements of music—develops as enrichment, enhancement, and deepening of musical experiences and activities that are both varied and intrinsically valuable.

We must provide musical experience that are consistently of high artistic worth. This is essential. It has been stressed by President Schuman in his reprinted address, and by Professor Gehrken in his admirable summary of fifty years of music education in "Decades of Music Education," *Music Education*, vol. 76, no. 7, March 1956). Professor Gehrken has suggested that in recent years, there has been a drop off of the excellence of the music in our schools. If so, it is a grievous fault. The belief that music for children and young people can properly be inferior is hard to understand. Yet for music has certainly been far more widely tolerated, for instance in the effort to teach reading in the elementary school, and also in secondary and performing organizations.

Nothing could be more disastrous, or more certain to frustrate our basic purpose, to repeat, is to open up the rich resources of the musical arts as a lifelong resource, individual, cultural, and spiritual. For this by far the strongest influence we have is the noble yet potent appeal of music of excellence, presented in such a way that its beauties are appreciated, understood, and impressively realized. Music has a living power of its own, and the highest function of any teacher, in the schools or elsewhere, is to be in the way to making that power live.

In closing I would like to comment

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briefly on what seem to be the two outstanding weaknesses of American music education, judged by its outcomes. The first is the inveterate prejudice against what is called "classical music." The second is the lack of intelligent, instructed musicianship, which, on the whole, I prefer to call musical understanding. Both weaknesses militate against the rich and continuing use of music as a resource for better living. Neither can be cured by magic panaceas or clever devices. Young people cannot be converted wholesale to "classical music" by a conventional course in "appreciation;" nor can they acquire an intelligent and sensitive musicianship from a high school course in theory. But I believe that there is a hopeful, even assured, cure. It consists of a vital program of musical experiences and learnings, rich and varied yet sequential, beginning at an early age, proceeding in a musically stimulating environment, and bringing children and young people into convincing contact with the richest treasures of the art.

THE END

A MADRIGAL GROUP IS FUN!

(Continued from Page 21)

used. Perhaps pointing out what to avoid in the selection of material is wiser than suggesting what to look for. Numbers which require great sonority of sound such as music from the Russian school are not effective. Numbers with much humming accompaniment do not sound. Music with a wide division of parts should be avoided. Though accompanied numbers are suitable, students in madrigal groups always seem to prefer a cappella numbers. Selecting one singer with enough pianistic background to double on piano is preferable to assigning a pianist to the group.

Because madrigal singing had its beginning in the atmosphere of the Elizabethan home, one should be true to the tradition of madrigal singing and avoid the kinds of compositions which destroy the intimate relationship between performer and listener. How does one ascertain this quality? Measuring such an intangible is difficult, but the instructor quickly learns to discriminate through experience with a small group which music is right and which is not right. And finally probably the most important secret of a successful performance by a madrigal group is that the singers must convey to their audience the conviction that they are performing for their own enjoyment. They must be uninhibited and free. They must have fun!

How is musical leadership for a small group achieved? Musical leadership may be achieved in at least three ways.

The director may conduct, stand in front of the group. He may sing in the group. He may give leadership to students. Assigning leadership to students is the most gratifying to the director, students, and members of the ensemble. Does the director select a student? Early in the fall, after the director has taught a group long enough to know his students and for them to know each other, he should assign two numbers of contrasting styles to be learned. Tryouts, permitting those who are interested in attempting to lead the group from within as they should be held. A secret ballot election of the participants will determine leadership, for students invariably recognize those qualities that constitute leadership. The selection of two numbers divides responsibility; gives students, often future music teachers, experience; and provides for substitution in the event of illness at the time of a performance, since both groups learn all numbers.

How should a madrigal group be organized for maximum development of the students as well as for the maximum assistance to the director? The president can assist by calling the group to order, giving announcements, and serving as the head of the group when the director is not present. The secretary can take complete care of the group's attendance; and a librarian can be responsible for the library and the distribution, collection, and care of the group's materials. Student leaders should be trained so that after a new selection has been presented to the group and introduced by the director, they can carry on.

What are some of the values derived from participation in a madrigal group? Washington-Lee School students have answered this question. They say that from singing in a madrigal ensemble experience they are gaining increased knowledge of music; a sense of growth; an appreciation of the importance of hard work; experience in budgeting time; self-discipline; the ability to assume responsibility individually and as a group; preparation for working together; a feeling of security, of belonging in a large group; preparation for leadership; a sense of accomplishment; development of stage presence; an outlet for emotion; pleasure in bringing joy to others and lasting friendships. Their director agrees with all of these ideas. In fact, more, she finds that work with a madrigal ensemble of intensely interested, motivated students who appreciate only the opportunity of more singing but also the opportunity of service in the community is a most rewarding experience. For both student and director, a madrigal group is fun! THE

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SHAPE NOTES, WHITE SPIRITUALS

(Continued from Page 15)

to sing plain diatonic tunes at sight was concerned, Little's system worked wonders—and still does. No one who has experienced the amazing virtuosity of Southern shape note singers, trained in a method essentially identical to Little's, can possibly doubt this. In fact, the shape note idea is infinitely superior, for this sort of music, to the Tonic Sol-Fa system so widely used in the British Isles, where most public school music is printed in both regular and Sol-Fa notation. Nevertheless, shape notes were flatly rejected by those who shaped the patterns of American music education early in the 19th century.

The reasons why the shape note idea was spurned in the big cities had nothing to do with its value as a teaching aid. They had to do with the kind of music with which shape notes happened to be linked. The fact that the shape note system was identified, from the moment of its first appearance, with music in a unique New England idiom but then under heavy attack as uncouth, undignified, illiterate, and cheap, apparently blinded urban teachers to its usefulness. The prejudiced attitude of sophisticated musicians was admirably set forth in the preface to "David's Harp" (Baltimore, 1813), an otherwise undistinguished tune book probably compiled by John Cole:

The good old notes, as well as the good old style are here united; indeed these will always be found hand in hand—and it is a pleasing reflection to the lovers of good music, that the new-fangled block-headed notes, and the music which is printed with them, are in general of a piece; so that they are spared the pain of torturing their eyes in looking for pearls among the rubbish.

Or, in Thomas Hastings' scornful words, written in 1835:

Little and Smith, we regret to say, are names which must stand in musical history closely connected with wholesale quantities of "dunce notes." Probably no other book in the country had ever such an amount of purchasers as theirs; or did so much in the day of it to hinder the progress of taste.

Obviously, "block-headed notes" and "dunce notes" were beneath contempt. They were never admitted to American classrooms.

Although the editor of "David's Harp" rejoiced in 1813 to see that "both [shape] notes and [New England] music are dying a natural death"—a singularly erroneous observation—quite a

few respectable singing masters had picked up Little's idea by then. The best known convert to the shape note cause was the cantankerous Andrew Law, who printed the fourth edition of his "Art of Singing" (Cambridge, 1803) "upon a new plan" which consisted of the use of Little's shapes (with the note heads for fa and la interchanged) and the omission of staff lines. Other tune books antedating "David's Harp" inspired by "The Easy Instructor" included J. J. Husband's edition of the Andrew Adgate "Philadelphia Harmony" (Philadelphia, 1807) and Charles Woodward's "Ecclesia Harmonia" (Philadelphia, 1807), both using the shape note idea but different shapes, and a long series of bald piracies by John Wyeth, editor and printer of the Harrisburg newspaper *The Oracle of Dauphin* beginning with Wyeth's own "Repository of Sacred Music" (Harrisburg, 1810) and Joseph Doll's "Liechter Unterricht" (Harrisburg, 1810), a German-language plagiarism.

(To be continued next month)

CHAPTER MEETING

(Continued from Page 53)

would be too much of a good thing.

PENTECOST: The last verse is introduced by a short, brilliant modulation into a higher key.

WHITEBEARD: Another theatrical device, the "Rossini crescendo." But you have missed the most important point of all.

(PENTECOST, ADVENT and TALLIS scratch their heads.)

ADVENT: There's certainly nothing remarkable about the tune itself. It's *Adeste Fideles*, which at Christmas you can't stir ten feet without hearing on a juke-box.

WHITEBEARD: Right! And now let me give you another sailors' analogy. When a rope gets heavy wear, running through a block, for instance, we turn it end-for-end so the little-used portion can do the hard work. We call this "freshening the nip." Now the only reason for embellishing a hymn-tune is to freshen the nip, when we feel our congregation is tired of the standard version. If they are singing an unfamiliar hymn the introduction of fancy variations will only confuse and irritate them. Tony, how often have you been using free accompaniments?

ADVENT: Er—well, I guess, in just about every hymn we sing.

WHITEBEARD: Get out of the descant business for a while, unless it's a tune your people can sing under water.

TALLIS: I still ask: Are we to uphold the highest musical standards, or aren't we?

WHITEBEARD: Certainly we are! Let's not confuse ourselves as to what we mean by "musical standards." Standards are not some abstract yardstick kept in the Bureau of Weights and Measures. They are a concrete, evolving thing, reflecting the tastes and temper of the age. The nineteenth century, which found Mozart vapid and old-fashioned, thought highly of Nepomuk Hummel. Nowadays it's the other way around. Often musicians talk about musical standards as if they were indulging some favorite hobby, sitting unaccompanied Russian liturgical music.

TALLIS (*Stiffly*): I haven't had any complaints.

WHITEBEARD: That is because your music committee has formed the erroneous idea that you are a delicate, sensitive artist who must be handled gently. They asked me to speak to you about the matter. I have now done so.

TALLIS: Well, it just so happens that the Russian liturgy includes some of the greatest masterpieces ever written.

WHITEBEARD: Everybody knows that, but it also happens that enough good as a feast. You will recall that they recently undertook an extensive rebuilding of your installation in the hope that when it was finished it would condescend to play the same once in a while. And what did they do the next Sunday? Russian church music, sung a cappella!

(PENTECOST and ADVENT are amazed. TALLIS glowers.)

TALLIS: Well, it's easy for you to talk. You've got the ideal set-up—say yourself that if you asked for a moon your music committee would merely inquire whether you wanted it full or in the first quarter. You've gotten what it is to work with crooked people.

WHITEBEARD: Oh, I have, ha! You young rascal, I was arguing with music committees before you were born. I got my way by making them think they were getting theirs. In the face of a difference of opinion I never missed the possibility that I might be mistaken, rather than that the fellow was a congenital idiot. I would be surprised how often present being taken for idiots.

PENTECOST: (*In oratorical tones*) Colleagues, I withdraw the resolution submitted earlier at this meeting. In its place I wish to introduce a resolution of appreciation for that wise, selfless, valued mentor, trusty friend, and venerable Ancient—

WHITEBEARD: (*Hastily rapping on the gavel*) I declare the meeting adjourned. The Junior Fellows may serve the refreshments.

THE END



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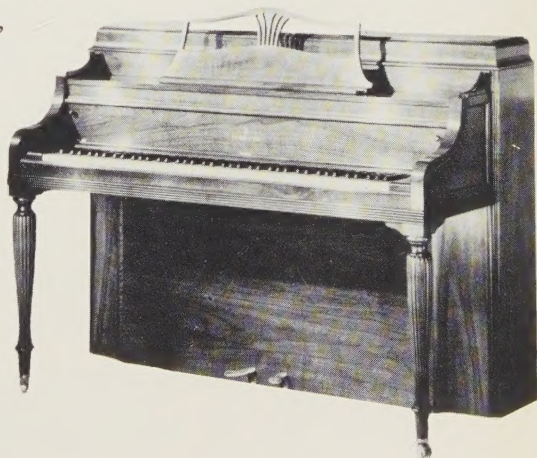
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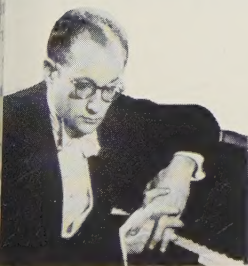
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